

TEN CENTS

VARIETY

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JUNE 13, 1908.

PRICE TEN CENTS.



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VARIETY

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JESSE J. FREEMAN, in charge.

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THE ARTISTS' "INVESTMENT FUND" PLAN IS MATURING.

Scheme Involves an Independent Booking Agent and the Banding Together of the Smaller Circuits in the East.

The plans of the "Investment Fund" promoted by vaudeville artists are rapidly maturing, according to a statement by one of the principals this week.

The scheme is most comprehensive in its scope, as outlined, and the procedure will be, on information furnished, to gather in the small circuits of the East as a nucleus for a beginning. With this groundwork, an independent booking agency will be organized with an office on Broadway, and a general invitation issued to all vaudeville managers to come in under the banner on the promise of immunity from weekly payment for the furnishing of bills, and the strict policy of a commission rate of five per cent. only to be charged.

The scheme includes a guarantee to managers allied with other booking agencies that their profits shall not be less than those during the season of '06-'07, the past season being eliminated in the calculation through the possible poor showing the smaller managers booking with the larger agencies made.

Three houses, it is stated, have now been secured by lease or on a percentage basis to be operated by the "Investment Fund," and many more are in process of negotiation and under consideration.

The artists who comprise the sinew of the vaudevillians protective organization have issued a statement to artists with a minimum percentage of profit agreed to, this amount and all other guarantees of the Fund to be backed up by deposits of the capital stock.

The formation of the Fund is going forward, and its corporate title, with other details, will, when complete, be made public.

WHERE'S MARIE DRESSLER?

From London came this week a report that Marie Dressler had safely arrived

in London by the "Adriatic" over two weeks ago, while the other day it was said that Miss Dressler was still in New York, and would not leave for the other side for some time yet.

The person privileged to see Miss Dressler in person off the stage further stated that when Miss Dressler returns to London, she will have for company an organization gathered by her to produce in a London theatre musical comedy pieces following along the type of "girl show" set forth in the Weber Music Hall.

A revue has been written by Edgar Smith, with Maurice Levi as the musical composer, for the first entertainment. The name of the theatre in London at Miss Dressler's disposal is a dark secret.

ALICE LLOYD HITS CHICAGO HARD.

Chicago, June 11.

Alice Lloyd will be retained as the headliner of the Majestic bill next week, a position she is at present occupying, having opened on Monday.

It is the first time Miss Lloyd has played here. She has been the proverbial "knockout," and could easily feature the Majestic shows for a month to come.

The local press proclaims her performance as daintily artistic and refined, different from the other Lloyds seen.

On June 22, Miss Lloyd commences a return engagement at Shea's, Buffalo, her second appearance in Bisontown within six weeks.

SMALL HOUSES WILL RESUME.

Chicago, June 11.

Most of the small vaudeville theatres in the intermediate towns of the middle west are closed for the summer and scheduled to reopen early in August. The report that a number of these theatres will not resume in the fall is untrue.

BOOKS AMERICANS IN EUROPE.

(Special Cable to VARIETY.)

London, June 10.

It has just been learned that since William Morris arrived over here he has engaged the following American acts, at present on this side, for the Morris Circuit next season: Julian Rose, Williams and Tucker, Caryl Wilbur and Chas. T. Aldrich.

No information can be obtained as to the European acts Mr. Morris has contracted for an American appearance.

MORRIS' NEW LONDON MANAGER.

(Special Cable to VARIETY.)

London, June 10.

The London office of William Morris, Inc., recently opened, will have as its permanent manager, Paul Murray, the late private secretary to Oswald Stoll, of the Moss-Stoll Tour.

Nothing has been announced regarding the probable stay here of Hugo Morris, who came over ahead of his brother and head of the Morris Circuit, William. The belief is that Hugo will return home in time to assume charge of some department in the Morris office, New York, before the season opens.

Mr. Murray has done the booking for the Coliseum and Hippodrome.

At the Morris office no significance was attached to the appointment of Mr. Murray as the London manager. It was said that his knowledge and acquaintance accounted for the appointment. The supposition of any possible understanding between Mr. Stoll and Mr. Morris through which the former's secretary became the latter's business representative was not entertained, it was added in reply to a query.

Llewellyn Johns, who at one time held a confidential relation to Oswald Stoll, returned to London last Saturday. For the past year, Mr. Johns has been the Moss-Stoll representative in New York.

AMERICAN ACTS IN LONDON.

(Special Cable to VARIETY.)

London, June 9.

Six American acts opened at the Coliseum on Monday. Of the sextet "That" Quartet scored the biggest hit, although given a poor position on the program.

It is the opinion that Williams and Tucker, who also opened there, have too much slang for the English.

At the Tivoli, Eddie Clark and his "Winning Widows" seem to have divided the critical impressions. Some say the act won't do, while others like it very much.

DOUBLES GRACE HAZARD'S SALARY.

(Special Cable to VARIETY.)

London, June 11.

Grace Hazard, "Five Feet of Comic Opera," has postponed her trip to study vocal cultivation in Germany, and has accepted an engagement at the Pavilion, Glasgow (Scotland), at double the salary Miss Hazard came over here for. The Glasgow engagement commences next Monday (June 15).

NEW ACT BIG SUCCESS.

(Special Cable to VARIETY.)

London, June 9.

A new act presented by Hayman and Franklin at the Pavilion yesterday was an immense success. Hayman and Franklin are highly popular on this side, where the Hebrew characterization of Mr. Hayman's established the team some time ago.

MORRIS ON WAY HOME.

(Special Cable to VARIETY.)

London, June 9.

William Morris will sail for home tomorrow (Wednesday) on the "Armania." It is due to arrive in New York about June 16.

MISS KEIM WITH SKETCH?

This is the closing week of the stock engagement which Adelaide Keim heads at the Metropolis in the Bronx, and Jules Ruby, the agent, is soliciting Miss Keim to play over the Keith Proctor summer time in a sketch.

Mr. Ruby is hopeful.

BOOKINGS HELD UP.

There has been a cessation of bookings for next season, not at any time up to date unduly active, at the United Booking Offices, caused by the action of the smaller managerial group in the agency.

The engagements have been made by the small managers so far with a promise that in conjunction with the time placed over the little circuit, acts would receive in addition dates for the larger houses, at a salary to be fixed upon.

No complaints or disagreements arose by this method, and routings were swimming along nicely, about 40 acts having been routed last week, when it came to the knowledge of the smaller group that the big circuits were making next season's engagements without consulting or considering the lesser time.

A conference held at once upon receipt of this information brought the small managers to a realization that without the co-operation of the large circuits, the little houses would be without contracted features for next season, with the probability that when the headliners were sought, the price would hit the roof—for them.

Routing was adjourned sine die with haste, and E. F. Albee called into the conference. Mr. Albee acknowledged the justice of the claim the infant magnates made, and the matter was to have been placed upon an equitable footing upon the general manager's return from Cleveland the middle of this week.

Rumors of dissatisfaction among the smaller managers which have been repeatedly bandied about of late were vehemently denied by one of the group. This manager said there had been no conference on this or kindred subjects as reported, the sole argument arising from time to time being such as is apt to crop up among a mass of managers booking their own theatres, but that these arguments did not affect the interests of the smaller crowd or the booking agency.

A number of acts are in process of routing by the smaller managers before the contracts have been executed, the issuing of the agreements given individually by each manager following the placing of all the dates.

RATS WITHOUT BUTTONS.

On Wednesday last many members of the White Rats were observed along Broadway without wearing the emblem of the order in the lapel of their coats, a customary, although not obligatory, manner of making known their connection with the organization in the past.

Two or three being questioned, smiled mysteriously. The regular weekly meeting having been held the evening before, it finally became known that no White Rat hereafter will display the emblem while in Greater New York.

No reason is assigned for the move.

GERTIE HOFFMANN FIXED UP.

It's all right; that troubled expression Max Hoffmann sometimes assumes has received its notice. Max's wife, Gertrude, after playing an engagement of two weeks on Hammerstein's Roof, commencing June 29, will pass under the management of Gest & Comstock, who will star Miss Hoffmann in a Revue to be produced.

PRODUCING MANAGERS MEET.

A special meeting, attended by 100 members, of the National Theatrical Producing Managers was held on Tuesday last.

Several important items of interest to theatricals, and the managers in particular, were taken up.

A contract to be of universal form for all theatrical engagements in every branch of the profession was discussed.

The question of free passes by house managers was given serious attention. The debate on this followed along the lines of having the traveling manager supervise the passes issued by the theatre, with power of restricting the number during the engagement of his show.

A resolution was adopted at the meeting requiring all members to furnish a bond for \$1,000 each, which will be forfeited when proof is obtained that one manager has solicited the services of an actor while under contract to another, though the contract carries a "notice" clause.

The piracy practiced by transfer baggage men in one-night stands will be made a point of correction by the Association, and another matter talked over is the condition in Canada, where Americans are obliged to pay duty on property taken over the border, while English companies are allowed to import into the United States under bond.

The lack of proper copyright relations existing between this country and Canada was also gone into, the reproducing of native pieces in Canada allowing of no redress to the owners of the American copyright.

PLANNING FOR NEXT YEAR.

The officials of the Stair & Havlin Circuit held a long meeting Wednesday, during which the theatrical situation was thoroughly gone into and plans were laid out for next season.

A large amount of material which was subjected to criticism last year is said to have been taken again, but the personnel of the companies will be improved.

A special effort will be made to improve the quality of the attractions offered on the Southern time. Jake Wells is said to have peremptorily refused to take on any of the shows produced by an important New York manager.

The burlesque question was not discussed.

PERFORMING COWS AT HAMMERSTEIN'S.

Paris, June 2.

According to information, New York is to see a show, quite unique, which will go there from Paris.

It is Delito del Oro, with her Six Brittany Performing Cows from the Nouveau Cirque.

The woman is of Italian extraction, and is due at Hammerstein's the middle of August, with her husband, Babyas, the clown.

It is a good number, and should please old and young Americans.

AN ALL AROUND NEWCOMER.

The Madison Square Roof Revue will open Saturday night, June 20. Charles Alpin, who wrote the book, music and lyrics, will stage and produce it. Mr. Alpin also selected the cast. He is a newcomer in the east.

MARTIN BECK, PLEASE NOTE.

Chicago, June 11.

Following the appearance of Alice Lloyd at the Majestic this week re-occurred to the theatrical people in the city the late proclamation of Martin Beck's agent "song plugging," and the suggestion that artists sing only their own songs.

With Miss Lloyd's advent into town with her own purchased and copyrighted numbers, it developed that in houses booked by the Western Vaudeville Association, of which Mr. Beck is the acknowledged head, the English singer's numbers have been pirated.

Miss Lloyd's feature song "Looking for the Lovelight" was sung at the Olympic, here; also at the Majestic, Milwaukee, under the guise of an "imitation" by Edna Luby, who had no compunction in the effort, taking the "mirror effect" as well, although she had previously been prevented at Keith's, Philadelphia, from producing her "novelty."

One other song, "What Are You Getting At, Eh?" which Miss Lloyd brought over was also sung in Chicago by another Englishwoman, without any protest from the local Kohl & Castle management.

The remarks about town this week are that if Mr. Beck is sincere in his reforms, he might specifically instruct the Western Vaudeville Association on the subject, since it is known that office, through its New York branch, received notification that Miss Luby would attempt to pirate Miss Lloyd's song in the West, and a request to forbid it was made, as the owner of the number was also booked for this section.

NORWORTH-BAYES WEDDING.

Atlantic City, June 11.

Following the closing performance of this week's engagement (the opening one) of "The Follies of 1908" at the Apollo, Norah Bayes and Jack Norworth will become man and wife, according to their own statement.

The wedding will occur sometime on Sunday in New Jersey probably. Miss Bayes will appear in the show when it opens the New York Roof on Monday next.

Mr. Norworth is headlining a vaudeville bill here this week.

AMERICAN REMAINS CLOSED.

There is nothing on the horizon at present to disturb the summer peaceful serenity of the American Theatre, which now rests upon it.

William H. Parry, who was negotiating for the house, did not produce on scheduled time a matter of \$1,000 asked for as a guarantee during his tenancy, which left no other bidder in sight.

It is probable the American will not reopen until the Morris Circuit installs its vaudeville there. The headliner of the first Morris American program will be Harry Lauder, some time in October.

ANOTHER HENRY DIXEY.

There is another Henry Dixey, not so famous as his father, but this son of "Adonis," Henry Dixey, Jr., is but twenty years of age. He will shortly be seen in vaudeville in a comedy sketch entitled "Looking for a Backer," with Mona Desmond. The piece will open at Atlantic City. Jules Ruby is the agent.

BARS MAUD ALLAN.

(Special Cable to VARIETY.)

London, June 10.

Maud Allan, the sensational dancer, who has been the rage of London at the Palace, was prohibited from presenting her dance in Manchester this week. Alfred Butt, manager of the Palace, has Miss Allan under his direction.

At Newcastle this week also an attempt was made by the "Watch Committee" of the town to stop La Milo, who has been the cause in England of a great deal of discussion on draperies.

Oswald Stoll, of the Moss-Stoll Tour (La Milo appearing at a house on that circuit), wired the dancer to go on with her number, and to disregard all committees of any kind. The Newcastle "Watch Committee" was much puzzled at this turn of affairs, and no further action taken up to the present, although the incident has caused much excitement.

Americans who have seen the Maud Allan dance at the Palace, London, say that nowhere over here would it be accepted excepting upon Broadway.

La Milo has created any amount of comment abroad over her "artistic poses." In the provincial towns, where she was billed to appear after her much talked about London engagement, the local authorities and English "Anthony Comstocks" were thrown into strenuous agitation as to the effect of her appearance upon the moral sensibilities of the townspeople.

SUNDAY OPENING IN SALT LAKE.

Commencing with the opening of next season at the Orpheum, Salt Lake City, which will occur on July 20, that house will start its weeks on Sundays.

Heretofore the show week in Salt Lake has commenced with the Monday night performance. The city has greatly grown in the past few years, and with a route which can be adjusted to meet the new condition, the change from eleven to fourteen shows weekly in the Mormon town was decided upon.

Following the Salt Lake City opening, the Orpheum, Denver, starts its season August 2, and from then until September 7, when the last of the chain reopens, all the Orpheums will go into action.

66 2-3 PER CENT. INCREASE FOR DILLON.

Before entering upon his contract with The Morris Circuit, calling for his appearance on this side for twenty-five weeks, with an option for fifteen in addition at a salary increased 66 2-3 per cent. over that received last year, William A. Dillon, the monologist, will play in England for four weeks, opening on September 7.

The Morris contract held by Mr. Dillon calls for his American appearance on October 12.

LA SYLPHE IN NEW YORK.

The foreign toe dancer, La Sylphe, who has been playing in the West for a portion of the past season, will appear in New York shortly. She is due to be seen at Hammerstein's on June 29, Alexia concluding her engagement the Saturday previously.

La Sylphe has an elaborate stage setting, and the costuming is also a feature of the act.

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Howard and Howard sailed for London Wednesday.

Al Lubin will manage Miner's "Bohemians" next season.

Ed Latell has brought suit under a Klaw & Erlanger contract he held.

W. L. Abingdon and Bijou Fernandez will remain in vaudeville over next season.

Jake Wells, who came to New York to attend the managers' meeting on Tuesday, is still at the Hotel Albany.

"Atra," the sensational shooting act, will play Perth Amboy next week. Louis Pincus, of the Casey Agency, manages it.

The stock burlesque season at the Standard, St. Louis, under the direction

of W. B. Watson, has been extended for two weeks.

A neat little booklet just issued by Wolff, Fording & Co., costumers, of Boston, contains many bright ideas for stage dressing, and is well worth study.

Jos. K. Watson and Toma Hanlon will present their new sketchn, "Nearly a Manager," at Paxtang Park, Harrisburg, on Monday, for the first time.

Hawthorne and Burt sail for London to-day. In addition to the time in the English capital, they will tour in Paris, Switzerland and Germany.

Artie Hall has signed for "Morning, Noon and Night," the new show which Mortimer M. Thiese will pilot over the Stair & Havlin time next season.

Charles Jefferson, son of the late Joseph Jefferson, is at St. Luke's Hospital, New York. He is not expected to live. Mr. Jefferson is about 55 years of age.

The counting of the ballots for the White Rats nominees has been postponed one week, until June 23, to afford all absent members an opportunity to forward their votes.

Bob Millard, of the Millard Brothers, bicyclists, injured himself at Henderson's

Farm on his Roof. All the suspicions are directed against the pony-up there.

Competition certainly does start things. The Bijou and Manhattan theatres are opposing each other with moving pictures. Last week Dolly Woods minded the candy stand at the Manhattan; this week Dolly is the star singer at the Bijou.

Herman Descow, the present secretary of the White Rats, will enter vaudeville upon his retirement from the office. W. W. Waters is in nomination for it. Mr. Descow will play a sketch written by himself, named "Decoration Day," assisted by Lila Best.

Little Maudie and Nellie Dunedin, grandchildren of the well known Australian sport, James E. Donegan, and the youngest of the Dunedin family of bicyclists, made their stage debut at Denver. They will be known as "The Dunedin Twin Sisters."

The following have signed for H. S. Woodhull's "Lid Lifters" for next season: Archie McCann (musical director), Alice Lee, Dolly Rogers, Dottie Gibson, Bessie Baker, Ethel Norton, Mae Osborn, Nellie Iawlor, Anna Foster and "Lamao" (Margie Webster).

The Tennis Trio open in July at Salt Lake City for a tour of the Orpheum Cir-

Sam Brooks and Rose Jeanette have named their new act for next season "The Girl of Fads and the Man of Follies."

Hilda Carle with her "Red Ravens" has received vaudeville bookings through the Sutherland office, and will open at Baltimore October 5.

The Okabe Troupe of Japanese acrobats, will return from Europe in time to open at Keith's, Philadelphia, on September 7. Al Sutherland has a full season's time for the act.

Billie Reeves, the former "Drunk" of the Karno Comedy Company, has had his engagement under F. Ziegfeld, Jr., in "The Follies of 1908" extended thirty weeks following the New York Roof engagement, making forty-three weeks in all. Mr. Reeves has contracted for with the production.

Wesley & Pincus, the agents, are playing the show at the Brighton Beach Music Hall this week on percentage with its manager, D. L. Robinson. Mr. Robinson commences his own season on Monday. Wesley & Pincus may wind up the Brighton season week of May 7 under a similar arrangement.

Among contracts for all of next season received by Willa Holt Wakefield, the pianologist, from the United Offices, one calls for her opening appearance at Hammerstein's on September 14, with no stop west of Detroit. During the time, Miss Wakefield will spend fourteen weeks playing in New York City.

There is a new face about the Casey Agency. The office staff was increased this week by the presence of Timothy O'Donnell. O'Donnell was formerly desk clerk at the Hotel Saranac and is known to a host of artists. The season just passed he was an agent with "Little Johnny Jones" for Cohan & Harris.

The Victory, San Francisco, formerly playing vaudeville, is "dark" and to lease for balls or entertainments. The Graumans of San Francisco and the Empire Theatre interests got together on the proposition to close the Victory. E. Ed. Ackerman of the Western States Vaudeville Association has the rental privilege of the darkened house.

The comedy act recently imported and known as "Casey's Court" has been reorganized. It played at Inman's Casino, Coney Island, last week for the first of a month's engagement. Tom Miner is handling the number, and will use it next season as part of Miner's "Bohemians." Six of the original boys are still in the act, and it carries a dozen girls in addition.

Harry Leonhardt, the newly made personally conducted manager, having his own charge of the Doric, Yonkers, will leave for a vacation of a month on June 20, going to Lake Luzerne in the Adirondacks. On Tuesday of this week Mr. Leonhardt commenced his era of popularity in Yonkers by transporting one hundred orphans of the suburban town to Coney Island. That has put him in right before the house opens, an event to occur on Labor Day.

NOTICE !

VARIETY has opened a LONDON OFFICE at 418 Strand, W. C., which you are welcomed to make your headquarters while abroad.

and the act was obliged to cancel its second week there. They open at Shea's. Buffalo, Monday.

"Onaip," the illusion, did not open at the Alhambra Monday. The heavy setting of the act prevented a proper adjustment of the program. The Exposition Four filled in the vacancy.

Theo. Fourcher, a partner of Fred St. Onge for the past eight years, has retired from the stage, settling at Los Angeles in a commercial line. Mr. St. Onge has a new cycle act with two boys.

Keith's, Portland, Me., closes to-day (Saturday) its vaudeville season. On July 4, stock will be installed, although it has been stated the house would remain closed throughout the summer.

"Wine, Woman and Song" closed at the Great Northern, Chicago, Saturday, after playing 45 weeks. One week was lost through litigation over the Lyceum, Buffalo, where they were booked.

Seeley, formerly of Seeley and West is now working abroad with his wife. The team is playing as Seeley and Rhodesia. West was obliged to leave the stage temporarily through illness in his family.

Watch the birth notices in the papers closely for the next few days. There is going to be an addition to Hammerstein's

cuit. They have 30 weeks contracted for. The Four Nelson Comiques will play that time likewise, opening Christmas week in Des Moines. Both are handled by Lykens & Levy.

William Rock and Maude Fulton have signed to appear for two weeks only in London, playing at the Palace there weeks July 6-13. The act is booked for Hammerstein's Roof, commencing August 3. They will not prolong their stay abroad under any circumstances.

Cora Livingston, the female wrestler, who appeared at Hammerstein's and on Broadway for the first time last Monday, has had her engagement on the Roof extended six weeks. William Hammerstein procured an option upon Miss Livingston's further services when this week's contract was signed.

Mr. and Mrs. Edward H. Kemp are at Yellowstone Park, where, supplied by a special permit and guides, they are taking views for "Tales of the Wild" next season. Tourists at this season of the year are not permitted in the Park. Many of the trails are yet snow covered.

Following the closing for the season of Clarence Wilbur and his "Ten Funny Folks," the O'Connor Sisters (all six of 'em) have returned to their father's farm in Mimico, Ont. (Canada). The girls were born and grew up on the farm and annually return there for the vacation season.

EMPIRE EXECUTIVES IN SESSION.

The Directors and Executive Board of the Empire Circuit Company (Western Burlesque Wheel) have been in almost constant session in New York this week, but the heads of the concern refused to make known the purpose or result of their conferences until the deliberations were entirely over.

An important meeting was called for Wednesday morning, but at half past ten, after an hour's sitting, the meeting was adjourned until Thursday morning. The officials were together all day Thursday.

There was a report in circulation that the date of the drawings had been changed and that they would be held yesterday if not before. No confirmation of this rumor could be secured.

OFF FOR COAST.

W. H. Lytell and the company which is to produce stock burlesques for the Orpheum Circuit in the Grand, Los Angeles, beginning June 20, left New York Tuesday morning for the Pacific Coast. There were more than a score in the party. In Chicago the organization planned to pick up twelve more girls and a male quartet, completing the company in Los Angeles.

Those who were recruited from New York were Libby Blondell, comedienne; Harriet Trainer, contralto; Edna Sydney, prima donna; Ethel Schuyler, soubrette; Harry Wardell, Charles Gyblin, comedians; Harry Haverly, characters; Amberg Car, tenor; C. Crawford, baritone, and the "Eight Orpheum Girls."

The opening bill will be a new show with book by Mr. Lytell. The house is to be run in as nearly as possible the same style that the former Weber & Fields Music Hall was conducted. There is a probability that if the venture at the Grand is a success, a burlesque wheel will be organized on the Coast.

BUYS "SAM T. JACK'S" NAME.

From Mabel Hazleton, widow of Sam T. Jack, Tom Miner has purchased the proprietary rights to the late burlesque manager's name, and will send out the former "Lady Birds" next season over the Western Burlesque Wheel as "Sam T. Jack's Home Burlesquers."

This will be the Miner show in which George W. Rife is interested, and make the Miners' quintet of burlesque productions. The others are "Bohemians," "Americans," "Dreamlands" and "Merry Makers."

"The Miners" include the Henry C. Miner estate, Edward Miner and Tom Miner.

"BEHMAN SHOW" BIGGEST WINNER.

The Columbia Amusement Company is compiling a list of the shows playing its circuit last season with a view to grading them according to total gross business for the forty weeks.

It is reported "The Behman Show" heads the list with Fred Irwin's "Big Show" in second place.

LA PETITE ADELAIDE AND CO.

On September 7, La Petite Adelaide, the toe-whirler, now playing in a Chicago production, will enter vaudeville with "The Four Dainty Dancers" for assistants. The act will have 25 weeks, according to M. S. Bentham.

GUSS HILL SELLS.

Charles E. Barton, for several years general manager for the Gus Hill attractions, has taken over the popular priced plays of that manager and will operate them himself, beginning next season. The plays are "The Smart Set," "McFadden's Flats," "Gay New York" and "The Shoemaker."

For the purpose of administering this enterprise Barton has incorporated "The Charles E. Barton Amusement Co." for \$25,000. The officers of the concern are Louis C. Wiswell, of the Stair & Havlin office; Mr. Barton and M. A. Shea. The company will also own and operate the Orange Theatre, Orange, N. J., playing popular priced attractions. Mr. Hill disposed of his properties to the new concern on the basis of royalty payments.

As Hill will probably retire from the position of treasurer of the Columbia Amusement Co., his theatrical interests are confined to the conduct of two Eastern Wheel Burlesque shows, "Vanity Fair" and "The Masqueraders."

Mr. Hill recently announced his intention of organizing a number of travelling vaudeville companies modeled on the plan of the old variety shows, for which he declared he had been offered good vaudeville dates by E. F. Albee. It is presumed that he will devote his entire time to this enterprise.

PERMIT GRANTED IN LOUISVILLE.

Louisville, June 11.

A permit was granted by the municipal authorities this week for the erection of a theatre, which will be devoted to the attractions of the Eastern Burlesque Wheel.

R. K. Hynicka, of Cincinnati, was here this week, secured the permit and arranged the other necessary details.

MANCHESTER'S AWFUL LOSS.

\$25 REWARD.—Lost coming to New York from Philadelphia, manuscript book of "Saratoga Belles." Return to Billy Hart, White Rate of America.

This startling item appeared in the New York morning papers Tuesday. Beneath its mild exterior there lies a distinct menace to the well-being of burlesque.

The burlesque managers are wondering whether Bob Manchester will be able to get a show out next season. For a generation or more Manchester annually promised to put out an epoch-making burlesque production. When the time came around, it has been the yearly rule for "The Saratoga Belles," in one guise or another, to form his vehicle.

When Bob started for his home in Painsville, O., two weeks ago he left the precious manuscript in the hands of Billy Hart, his principal comedian, and the latter lost it coming to New York from Philadelphia. What the consequences of its non-recovery will be is a matter of lively conjecture.

"HOTEL CLERK" QUILTS.

Philadelphia, June 11.

The Alfred E. Aaron's piece "The Hotel Clerk" resigned as an attraction in this city last Saturday night. The Shuberts and Klaw & Erlanger were said to have received very favorable reports on the show, but if a New York hearing was in view, it has been dropped.

The show will resume in August next, opening at Atlantic City, playing the Klaw & Erlanger time during the coming season.

DISCHARGED SCRIBNER.

Sam A. Scribner, general manager of the Columbia Amusement Company, appeared in Jefferson Market Police Court Tuesday morning in response to a summons secured by James Tabor Harley, on the charge that Scribner had conspired to have him discharged from the employ of the Columbia Amusement Company. Harley was for several years bookkeeper and accountant for that concern.

The magistrate in Jefferson Market listened to only part of the testimony, then threw the case out of court, holding that the complainant had no cause for action. Harley has an action pending against the Columbia Amusement Company claiming \$1,000 damages under a broken contract.

SETTLES WITH HARLEY.

The following statement was issued by the Columbia Amusement Company on Thursday:

To whom it may concern:
This is to certify that James T. Harley, who was formerly our bookkeeper, is no longer connected with us and that we have discharged any indebtedness that we owed him and that we parted upon friendly terms.

COLUMBIA AMUSEMENT CO.,
(Signed) Gus Hill, treasurer.

EASTERN DRAWS JUNE 17.

The drawings in the Eastern Burlesque Wheel for next season will take place next Wednesday (June 17) at the office of Hyde & Behman, in Brooklyn. Thirty-six shows will be represented.

The day following, the Columbia Amusement Co. will tender an outing in the form of a clambake at Witzel's Point, L. I., to the managers of the Eastern Wheel and their guests.

The steamer "Commodore" will leave foot of West 21st Street (North River), at 9 A. M. An all around good time is looked forward to.

TWO HOUSES QUIT STOCK.

To-night at the Drew & Campbell Theatre in Detroit the burlesque stock season will end. Next Saturday stock will also cease at the firm's Cleveland house. Warm weather and poor business.

HARRY FISHER'S LONG CONTRACT.

Harry Fisher, the comedian, has entered into a five years' contract with Alfred E. Aarons, who will star Mr. Fisher in a new production next season.



EDWARD F. ALBEE.

The latest photograph of the United Booking Office's General Manager.

IRWIN HITS THE BULLS-EYE.

Philadelphia, June 11.

Fred Irwin, the Eastern Wheel burlesque manager, hit the bulls-eye of summer stock burlesque plumb in the center this week at the Casino, with his double bill, composed of a combination of his burlesque productions, Irwin's "Big Show" and "Majestica."

In addition to the full complement of the "Big Show," about twenty members from "The Majestica" have been added, and it is one of the best musical pieces presented in Philadelphia for a very long time, sustaining Mr. Irwin's reputation as a leader among the productive burlesque managers.

CLINT WILSON LEAVES KANSAS CITY.

The directors of the Columbia Amusement Company this week appointed Thomas Hodgeman, resident manager of the Majestic Theatre, Kansas City, replacing Clinton Wilson in that post. Hodgeman was last season in the employ of the Liebler Company and travelled as advance agent for "The Bishop's Carriage."

Nothing is known in New York of Wilson's plans for the future. He was formerly in the agency business here, and went to the Missouri town two years ago. He is said to hold a political position there, and this may have had something to do with his retirement from the management of the Majestic.

AFTER ILLICIT AGENTS.

Several vaudeville agents have this week received visits from young men bearing cards from a big New York daily newspaper. The reporters stated that their paper was organizing a crusade against certain booking agents, who, they had learned, were conducting business in violation of the Employment Agency law, by requiring advance fees and by sending girls to improper resorts. The reporters made a circuit of the reputable agencies in search of information.

The License Bureau denies that there are any theatrical agencies in New York operating outside its jurisdiction. Licenses have been issued since May 1 to 124 agencies, and in no case was an application held up or refused. The Bureau has no knowledge of the existence of illegal booking concerns, such as the reporters are stalking.

COMPLAINS AGAINST DENVER MANAGER.

Axtell, Pollard and Heinie have complained to the White Rats of America against an injustice perpetrated upon the act while at the Majestic, Denver, a Sullivan-Considine house, managed by D. S. McCoy.

The act was billed to appear at the Novelty in that city, also a S.-C. theatre, but the Majestic bill running short, it was shifted to the latter, opening on Sunday, losing one day.

It was verbally agreed, according to report, that full salary should be paid Axtell, Pollard and Heinie, the loss of the day's work arising through no fault of their own. When payment was made, one day's salary was deducted, although commission on the full amount of the contract price was charged.

WILLIAMS CLOSING DATES.

It was decided this week that the summer run of vaudeville at the Colonial, New York, should end on June 28; the other Percy G. Williams theatre (Orpheum, Brooklyn), now open, will wind up its supplementary season June 27, the Sunday night performance there having been discontinued, commencing last Sunday.

The Alhambra will plod along through the hot spell for all summer, or awhile longer at least.

While it was expected the Orpheum would remain open continuously, the inroads made by Coney Island and the beaches, immediately adjacent to Brooklyn proper, caused too great a loss of patronage.

A "TRIPLE SOMERSAULTER."

The "double somersaulting" automobile has been gone one better by Charles Morak, proprietor of the first, who at Revere Beach, Boston, is attempting to teach the machine to turn over three times in the air, while a young woman is seated within.

The idea of a "triple" was presented to Morak while the "double" exhibited at Syracuse last season. Accidentally, at a performance there, the machine did two and one-half turns, suggesting that a third complete revolution would be a question of the springs only. The "double somersault" is at present with the Ringling Bros.' Circus.

PASTOR'S PLAYING PICTURES.

A regulation picture show, with illustrated songs as a side divertimento, took the stage of the Tony Pastor Theatre this week. The "picture show" runs one hour and fifteen minutes. Monday afternoon there was a light attendance, a condition which prevailed at the other four picture houses along the block between Broadway and Third Avenue. Keith's Union Square had a trifle the best of the patronage, seconded by the Unique, a real picture place, and the Dewey ranking third.

Pastor's is scheduled to resume with vaudeville on August 3, next, if nothing intervenes. The "nothing" may perhaps be the removal by Mr. Pastor of his name to a larger theatre in the uptown district, either around the Forty-second Street corner, the Circle section, or Harlem. At present that idea is not entertained, according to the statement made by Harry S. Sanderson, the manager of Pastor's, but from other sources the report is given that the movement is possible. Mr. Sanderson admitted a proposition looking towards the more northern part of town would not be rejected without consideration.

The object of pictures in Pastor's is to give the vaudeville "regulars" a vacation from the amusement, and to further crowd the picture industry on East 14th Street until the survival of the fittest follows.

The Pastor picture regime is a joint venture of Mr. Pastor's and the American Vitagraph Co., the former supplying the house while the latter furnishes the reels. Admission to the orchestra is ten cents.

DOUBLE AERIAL ACCIDENT.

Montreal, June 11.

Two members of the newly imported aerial act called Les Trois Silvestros are lying in a dangerous condition in a Montreal hospital, the result of a peculiar accident, which happened during their performance at Sohmer Park, that city.

One of their feats involves a "teeth" performance. The woman hanging from a high trapeze holds the man, hanging from a second trapeze, supported by a "teeth" hold. The pair then swing out over the heads of the audience.

On last Saturday afternoon, while the act was in progress, the pressure of the woman's teeth on the leather flap in her mouth was so strong that at the end of the swing, where the strain is greatest, her jawbones on both sides broke, and the man was thrown into the audience. He struck upon his face, doubling backward.

The injured man was rushed to the hospital, but his entire body seems to have been paralyzed and the physicians are completely puzzled. The woman managed to hold her position on the trapeze until aid came. She will recover, but fears are entertained for her partner.

The act was brought over here by the Park Booking Circuit Co., to which it was under contract for twenty-one weeks. The engagement at Sohmer Park was their first in this country.

Frank Coombs, of Coombs and Stone, has arranged to spend his summer in Atlantic City. He will appear as cornet soloist on the Steel Pier.

MOZART DENIES REPORTS.

Lancaster, Pa., June 11.

Edward Mozart, president and general manager of the Mozart Circuit, denied this week the reports afloat regarding future booking connection; also the rumor that he had accepted the form of the United Booking Offices contract for use in his engagements with artists.

Mr. Mozart said: "I will not commit myself regarding these matters, excepting to say I have entered into no written agreement with any one. I prefer to remain as I am, independent. I have had interviews with the different people referred to in the reports (White Rats and United), but that is all.

"Two or three propositions to purchase the Mozart Circuit outright or stock in the company have been received, but none has been given our favorable consideration.

"Concerning our affiliation with a western circuit, just want to say that while we are friendly with all the people in the west, we have 'tied-up' with no one. The Mozart Circuit will do no booking until the latter part of August, when thirty weeks will be offered, inclusive of houses playing two and three shows daily. Some of our present theatres will be remodeled, and the seating capacity of those playing 'twice daily' will be from 1,400 to 1,600."

Behind the talk centering about the Mozart Circuit for the past two weeks seems to lie a struggle between the White Rats' organization and the United Booking Offices to have the Pennsylvania manager accept the contract form adopted by each.

It has been variously reported at different times that Mr. Mozart had agreed to use one or the other. From his remarks above, nothing seems to have been definitely settled upon.

The only purpose of the United in seeking to have Mozart adopt its form of contract would be on the face to forestall the acceptance of the White Rats' agreement in order that that contract form might not obtain a foothold.

It is reported that it will require \$300,000 to purchase the Mozart Circuit.

Houses in Wheeling, W. Va.; Newcastle and Erie, Pa., have been taken over by the Mozart Circuit. The Mozart theatres will close for vaudeville next week, and "talking" moving pictures will be installed for the remainder of the summer.

In many of the towns where Mozart holds forth as the vaudeville purveyor, the Circuit will operate a "picture house" as well to forestall opposition from outside sources in that branch.

Erie, Pa., June 11.

Manager Surken, of the Alpha, returned this week from New York where he made arrangements to have his house booked in connection with the string for which Mozart furnishes attractions. It will open in August.

SMALL HOUSE FOR MORRIS.

Easton, Pa., June 11.

The report is about here that next season the Bijou will be a stand in The Morris Circuit. It is now in the midst of a summer run of moving pictures under the management of Charles Pilger. The house is not a very large one, but it could easily be made a prosperous enterprise with a good grade of vaudeville.



4 MORTONS' FAMILY.

Paul. Mrs. Paul. Katie. Sam. Mr. Clara. Joseph.
Marion. Clara. (Frank Sheen). Martha.

The above is a reproduction of the front exterior of Mr. and Mrs. (Kitty) Sam Morton's home at 206 5th Street, Detroit, Mich., with the entire Morton family grouped. Joseph, Marion and Martha are budding Mortons who have not yet attempted to look over the glare of footlights.

Paul and Clara Morton each married about one year ago, and the added attractions are specifically mentioned in the descriptive names. The hit of the bill, however, is Sam Morton's pipe.

It's a happy bunch, and Detroit knows it. No charitable affair there is complete without the Mortons, always ready volunteers when at home.

FOLLY NOT CERTAIN.

It is far from a certainty yet that Hyde & Behman's Folly Theatre, Brooklyn, will play vaudeville next season.

Aside from the legitimate attractions booked in the Folly for next season, and which must first be provided for before vaudeville may be played, it is understood this week on excellent authority that the United Booking Office has not the consent of Percy G. Williams, by cable or otherwise, to Hyde & Behman booking the Folly through the agency.

The facts as they are reported authentically seem to be that upon Hyde & Behman commencing dickering for bookings at the Folly, Frank Jones, Mr. Williams' personal representative, informed the United officials Mr. Williams would consider the Folly in opposition to either his Novelty or Gotham theatres in Brooklyn, and would not consent to the United booking for the Folly.

Nothing further will be done in the matter, it is said, until Mr. Williams has been heard from.

From the same source of information there is nothing positive about either the Novelty or Gotham opening for vaudeville next season under Mr. Williams' management. The Novelty was not a success financially last season, nor did the Gotham show a profit to brag about.

With the Morris Circuit operating the new Fulton Theatre for vaudeville, the Gotham would be shut off from a portion of its clientele, and in no position to compete with the larger house. This may force its closing to vaudeville, and the same condition of affairs in that section of Brooklyn may be applied to Keeney's Fulton Street house. As a matter of fact, Frank A. Keeney, the manager, has conspicuously absented himself from several of the smaller managers' meetings of late at the United offices.

BARGAINS IN BULL-DOGS.

"There was one fellow who had walked to my Carlton Villa in Sheepshead Bay from the Bronx, and he had an elegant English bull-dog with bowed legs," said Carleton Macy in telling of how some one had placed an advertisement in an evening paper one day this week, asking anybody with a bull-dog to call on Mr. Macy, as he wanted one for protection.

"I never knew there were so many dogs in the world," continued Mr. Macy. "Every one laughs when I tell of it, but it's not comical. I bet now there is a string of bull-dogs reaching from the Brooklyn Bridge to my home, and me with seven cats for pets. Ah, me! It's too bad; but I will escape it Thursday next when I sail for Europe on the 'Bremen' with Miss Hall (Carleton Macy and Maude Hall)," and Mr. Macy started on a run up Broadway as a young man with a bull-dog was seen approaching in the distance.

VAUDEVILLE IN BRONX.

Lew Goodman, office manager for Mortimer M. Thiese, and Arthur Jacobs have taken a lease on the Bronx Theatre, now building on Wendover Avenue. A weekly change of vaudeville will be given commencing in September.

Before Goodman came into Thiese's employ he was a ventriloquist, and he will do his act on the opening bill, thereafter acting as manager.

VERDICT FOR \$7,500.

A jury in the Supreme Court, Brooklyn, on Wednesday, gave Harry Roltaire a verdict for \$7,500 against Klaw & Erlanger.

Roltaire sued for \$8,000, alleging a contract unfulfilled of twenty weeks, calling for his services over the former "Advanced Vaudeville" circuit. The action was against Klaw & Erlanger as a firm, not having been passed along to the United Booking Offices when the "settlement" occurred.

Pat Casey for the defense testified that Roltaire had asked to be released from the contract, he having stated verbally to Casey that more and better results could be obtained through the United. Mr. Casey agreed in writing to release him. Roltaire on the trial denied he had accepted the release.

Judge Edward B. Thomas, who presided, in his charge to the jury instructed that the contract issued by Klaw & Erlanger was invalid for the reason it did not bind the party of the first part (K. & E.). The Justice also charged that the release given by Casey was operative as against both parties. The plaintiff had argued that an oral contract in addition to the written one was in effect.

The jury returned a verdict for \$7,500, which will be appealed. David Gerber of Judge Dittenhoefer's office appeared for Klaw & Erlanger.

MADISON SQUARE ROOF OPENING.

"Ski-Hi," the summer musical show which is to hold forth atop the Madison Square Garden this season, opens a week from to-night. The cast has been made up from the ranks of musical comedy this season instead of variety as was the rule in 1907 when the enterprise was under direction of Mortimer M. Thiese and Henry Pincus.

The principals, now in rehearsal, are Harry Conley, formerly of "The Red Feather" Company; Harry Short, Lottie Kendall, Gertrude Black and Joseph Carey. There will be sixteen girls and eight men in the chorus.

3 NEW ACTS AT ASBURY.

Vaudeville opened Monday in the Casino, Asbury Park, N. J., a summer resort that in the height of the season entertains as many as 75,000 visitors. Dramatic stock has been the attraction so far this season.

On the opening bill are three acts showing for the first time. One is that of James E. ("Blutch") and Lucia Cooper. It was written by Junie McCree. Another is the new offering of Charles Cartmell and Laura Harris, by Stanley Murphy. The third is a sketch called "The Advance Agent."

The Casino is nominally in the string handled by Walter Roenbourg, but is being directed by George Homans.

WOOLWORTH ROOF OPENS.

Lancaster, Pa., June 11.

Woolworth's Roof, Lancaster's aerial summer resort, opens next Monday, June 15, and bookings are made through the William Morris agency in New York.

The opening bill is Joe Welch, "Kountry Kids," Warren and Brockway, Stevenson and Nugent, Florence Tempest and Casey and Le Clair.

NEW LIGHT ON SUNDAY LAW.

Further light on the rather confused Sunday violation question is looked for as in the case of the Orpheum Theatre, Brooklyn, employees, arrested several weeks ago charged with breaking the laws, has been decided in their favor. William Grossman, of House, Grossman & Vorhaus, appeared in court last week to defend the Orpheum employees, respectively manager, ticket seller and doorkeeper.

The case was based principally upon the testimony of a police officer who described the act of Rooney and Bent, which had been given during the offending performance. From the policeman's description the court could not determine whether "The Busy Bellboy" was a dramatic sketch, a singing offering or a farce, and there was much argument over this point.

Mr. Grossman prepared a brief covering the point and touching upon certain broad phases of the Sunday question and it is expected that the decision will be of more than ordinary interest.

SAVOY WILL BOOK WITH UNITED.

If the Savoy, Atlantic City, N. J., plays vaudeville commencing June 29 as at present contemplated by its new managers, F. Ray Comstock and Morris Gest, the house will receive its bills through the United Booking Offices.

There is at present vaudeville offered at Young's Pier in Atlantic City. It has booked independently. The United has supplied no house there, Young has not been looked upon as "opposition," and acts have been secured through the United at odd times in the past.

With the Savoy allied to the United, however, Young's will become an outlaw to the big agency and treated accordingly. Comstock & Gest will hold the only United franchise for the seaside city if it plays the variety shows.

Mr. Gest leaves for Denver on June 30, and will go to San Francisco before coming back. Mr. Comstock is not conversant with vaudeville, and the variety regime of the newly acquired house may be held in abeyance until Gest's return.

DOESN'T KNOW WIFE'S ADDRESS.

It isn't such a bad story, and it's a shame, too, the "Telegraph" won't print it since the hero is a member of its staff. The heroine is Joe Raymond's wife. Joe Raymond is the hero.

But to go away back. One day Joe Raymond knew a girl in the Sam Bernard show, and the next day he married her. Yes, sir, they went over to Jersey City, and they were married.

Well, as the Justice of the Peace accepted a cigarette from Joe, who appeared but the cruel parents of the girl, and said she was too young to be connected with a newspaper. So they removed her to Europe. Yes, sir, they did. And Joe Raymond didn't even kiss his wife then or yet. Yes, sir, and that's pretty tough on a bride and bridegroom.

Joe Raymond's wife came back from Europe last week, and wrote Joe she wanted her husband. Joe wanted his wife, so Mrs. Raymond called Mr. Raymond up on the telephone Saturday. A kidnapping was arranged for. It was to have happened on Sunday night.

Sunday came, and everything was ready. Then Joe Raymond remembered he had forgotten to ask his wife where she lived.

"FOLLIES '08" OPEN.

Atlantic City, June 11.

"The Follies of 1908," the F. Ziegfeld, Jr., summer production headed for the New York Roof where it will play next Monday, opened at the Apollo for its premier on Monday night.

It is a sumptuous production, and will be subjected to the usual course of elimination and addition before reaching New York. Atlantic City likes the show. Monday evening a representative crowd of hardened metropolitan "first-nighters" was on hand.

The one to score decidedly was Norah Bayes, while the laughing hit of the piece is Billie Reeves, who, in a prize fight with Harry Watson brought forth an uproar.

Dazie, the dancer, appears for a few moments only twice during the piece. In her first dance she evoked great applause, but unfortunately the opening show, Dazie lost one of her slippers in the second act, ruining what looked like even a bigger hit than the first.

Bickel and Watson have a burlesque on "The Waltz Dream," played by their "band," and Lucy Weston, very pretty, sang some gingery songs which ought to wake perspiring New York up. Arthur Deagon, the newcomer to the cast, established himself, and Grace LaRue came to favorable notice.

The chorus is handsome, individually and collectively, in looks and costumes. As a summer attraction, the "'08 Follies" is a year ahead of its predecessor in show as well as name, and ought to prove a big draw throughout the heated spell.

"COL. FRED"; NOTHING ELSE.

Just "Col. Fred"; that's the extent of the information to be secured from William Hammerstein.

"Col. Fred" is an act, and will appear on Hammerstein's Roof for the first time in vaudeville week June 29. "Col. Fred" has appeared in public before, but where or when no one knoweth.

"Willie" says "Col. Fred" is going to start something in this burg when it comes off, but even the garage expense account for his "Thomas" automobile doesn't cause the manager to forget he mustn't divulge the secret. "Col. Fred" sounds like a midget. When "Willie" was told that, he said it was on account of the abbreviation; then Mr. Hammerstein called Aaron Kessler to hear the echo, and Aaron laughed.

Before "Col. Fred" hits New York, the act will play a week at Keith's Philadelphia. "Willie" says if an act can make good in Philadelphia, there's nothing to it.

"TRY-OUTS" AT BIJOU.

The Bijou Theatre seems to be the summer home of "try-outs." With the closing of Pastor's to vaudeville, there is no New York house available for the new acts, and the Bijou has been much favored of late.

It is convenient to the United Booking Offices, and the "try-outs" have been well attended by managers and agents.

This week a series of "amateur nights" have been added to the customary picture shows given, with a "chorus girls' contest" as a special attraction.

All acrobatic acts were taken out of the bill for the shows last Sunday at Hammerstein's, and others substituted.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and with be held in strict confidence, if desired.

Montreal, June 10.

Editor VARIETY:

What's all this talk you have let in lately about the expose magicians? Messrs. Houdini, Goldin et al seem to have lost sight entirely of the real idea of those expose acts. I always thought that they were comedy acts and I don't remember ever having seen one of them expose any real trick. I have a pretty fair memory too. Goldin and the rest of the bunch shouldn't be alarmed. If they keep their acts up to the standard they will be all right.

And by the way, I once saw Goldin himself expose a trick at the Cardiff Empire (Wales). It was at the old Empire that burned about nine years ago. He exposed that gold-fish catching trick. And hasn't Houdini written a book that is advertised and is said to contain "full explanations of all you want to know about magic?"

Honestly, they make me tired, and so do you when you let them take up good space to air their petty grievances. If you are short of matter, print the roster of the Ginsberg Indian Medicine Company, or something else interesting.

Mike Jonas.

"23 Seconds From Broadway,"
156 West 44th Street,
New York City, June 8.

Editor VARIETY:

Have you noticed my catch-line, both on the above and in electric lights in front of my hotel and restaurant at that address? I'm Joe Adams, modest, polite, neat, a hospitable boniface who hates to talk about himself, but circumstances compel me to rush into print, and all because I'm located in a business way "23 Seconds From Broadway."

Now comes the story: Some years ago when I was the proprietor of a hotel in Washington, the people walking up and down the street read "228 3/4 Miles From Broadway." My address then was 417 Eleventh Street, and my telephone number 2300-J. The total of each amounted to "23," and in consequence when I left Washington, locating as above, I again put out the "Broadway" sign, using my lucky number, "23."

Dost grasp? Dost! Right then, to continue. In the days of Washington was even before the days of George M. Cohan, and Georgia will admit my "228 3/4" sign blazed to the world before he hit upon "45 Miles From Broadway" as a title, so that unavoidable point is passed.

Since I have been catering to the New York multitude, every restaurant able to get hold of an all-night license has described its situation either in so many seconds or minutes from Broadway, with my sign as an example. For, be it known, I am the original originator of original originations.

But when VARIETY, a variety paper and addressing itself to a profession of which I am a past member, and of whose staff no one at some time or other has failed to "hang me up," deliberately prints an advertisement of "The St. Kilda," a furnished-room apartment house at 163 West 34th Street, with that same line "23

Seconds From Broadway" in it, I'm sore. I'm even more, I'm mad, so is Charlie, my brother (you know my brother), and the whole bunch in the restaurant. We have been waiting weekly for some one to take out that line, but it's still there.

I don't know whether "The St. Kilda" is that long away from the Big Alley, but can't it be stopped? I don't control electricity or I would shut off some of the other signs around here, but can't you stop that infringement on my trade-mark which is appearing in VARIETY? Who is "St. Kilda," any way? Is that a street in Arabia, or what?

Go on now, be a good boy, and help out a nice little fellow with curly hair and a dandy smile. Please do, and if it comes off you can go as far as you like on your signature the next time you drop in.

Joe Adams.

New York, June 9.

Editor VARIETY:

When engaging for "Luna" Park, Buffalo artists should protect themselves at the signing of the contract by stipulating whether six or seven days of actual work shall constitute one week. No Sunday performances are allowed in Buffalo.

Myself and two other acts lost one day's salary each at "Luna" Park, Buffalo. We opened May 27 for ten days in all. Upon receiving salary, one day's pay was deducted, Manager MacBroom, of the park, claiming there were seven working days in his weeks, and so there were, for we got "trimmed," and surely know.

J. Lamont.

(Lamont's Cockatoos.)

Paragould, Ark., June 3.

Editor VARIETY:

While working at the Majestic, Montgomery, Ala., week of May 18, Emaly Lackaye and I went on a little outing to Oak Park, and while there I wrote the following:

We went for an outing one day;
It was in the middle of May.
We took the street car,
To Oak Park, not far,
Away from care and society
And just to read VARIETY.

Emaly says, "Isn't it delightful here?"
I said, "Yes, but what's the time, dear?"
For we mustn't forget
We've a matinee yet
Which we would not dare miss,
You can bet."

"It's not over two; it cannot be more.
And our matinee isn't 'til four.
We are at the Majestic
A theatre of fame
Which well deserves
Its good theatrical name.

We had a nice week here;
Hope to return next year.
But I must say
In all propriety,
There's nothing I love
Like reading VARIETY.

Now, if you think this worthy of being published, would be more than pleased. I suppose the metre is wrong, but never mind.

Crystal Bell.

[We don't mind, Crystal; we have even done worse ourselves, but keep it up, Crys.; if you can turn out the above after a street car ride, send us a sample sometime while on a Pullman.—Ed.]

Morrison's, Rockaway, opens for the regular summer season June 22; closing September 27.

ABEL CO. LOSES CONTRACT.

The contract made between the New York "World" and "Sun," under which the Geo. Abel Electric Transfer Company was to have made the local deliveries of the paper for three years at a weekly price of \$755, was terminated last Saturday night.

At the offices of the Abel Company on Wednesday it was stated the ending of the contract had been a voluntary action on the part of Mr. Abel. An explanation was given that the wear and tear on the auto-trucks, as driven by the newspapers' drivers, became a too expensive item to profitably continue.

Mr. Abel was absent from his place of business when a VARIETY representative called. He was attending a meeting of a committee of stockholders at the Hotel York, where ways and means were being discussed for the continuance of the business. The Knox Manufacturing Company, which supplied the Abel Company with its automobiles, is reported to be much interested in the financial condition of the Transfer Company.

SYNDICATE BEHIND WASHINGTON HOUSE.

Washington, June 11.

The syndicate in charge of the arrangements for the erection of the Auditorium on H Street, in Washington, as reported in VARIETY last week, has made application to the Secretary of State of Virginia for a corporate charter.

The company is to be capitalized at \$500,000 and known as "The Auditorium Amusement Co."

The officers are announced as follows: Samuel Ross (Barber & Ross), president; Edmund K. Fox (A. F. Fox Co.), treasurer, and Win. F. Thomas, secretary and manager.

It is stated that plans for the theatre have been submitted by W. M. McElfatrick, of New York, and have been accepted. The stock will be subscribed for almost exclusively by Washingtonians, and the directors will be persons of local standing and influence.

At the Morris office this week it was said the new Washington Auditorium, referred to above, was unknown, and William Morris, Inc., not interested. The Morris Washington house will be located on New York Avenue in the Capital, as previously announced, it was stated.

WEIS TEXAN CIRCUIT.

Chicago, June 11.

Dave A. Weis is building \$35,000 theatres in Galveston, Houston and San Antonio, Tex., for vaudeville. The opening date of each is set for August 29.

The booking has been turned over to Sam Du Vries, who, in addition to the recently acquired nine theatres in Texas, will look about thirty consecutive weeks in the southern territory next season.

A "Directograph" has been placed upon the telephone transmitters in the United Office. It is a contrivance which carries any sound however slight, and a whispered telephone conversation may be carried on through it.

MONTGOMERY ON VARIETY

By W. J. (BILLIE) MONTGOMERY.
(Montgomery and Moore.)

VARIETY is our paper. It is also a word.
nature is the name of a naughty bird.
ARIETY set the trap and the little bird "fell."
enture to say "We all laughed like—the dickens!"

A nd now the "hunting expedition" is over,
If the birdie has to do is get under cover,
s the cat caught the mouse then we all laughed loud,
nd now all that's lacking is a long black shroud.

R epent is a thing that some can do.
epeat is a thing sometimes pulled, too.
Regarding them both wonder which 'twill be:
remember, time reveals—just wait, we'll see.

I n justice to VARIETY, it must be said,
't's a very fair paper, thanks to its Ed.
t rasts sometimes; sometimes it don't;
t hasn't got me yet; hope it won't.

E ach direction you travel—east, west, or any other—
very newsstand has it featured with its handsome green cover.
njoy it each week? Well, I should say yes.
ntice myself away from it, well hardly, I guess.

T aken all in all, it's a mighty good thing
hat we've such a champion not afraid to bring
he real truths and facts to our notice and gaze.
is a mighty good spirit VARIETY displays.

Y oungster it is, but it's growing older.
ap, it does not, but keeps getting bolder.
e all know in your hearts that VARIETY'S the thing,
elling as you do when its criticisms sting.



LONDON NOTES



London, May 30.

Jean Osrani, father and manager of the Three Amaranthas, died May 26 at Glasgow. He was an Austrian 50 years old, and a member of all the artists' societies. He leaves a widow and one daughter besides the Amaranthas. George Ripon, once a star vocalist, and in his retirement Glasgow agent of the Federation and Railway Association, died in that city the same day as Osrani. John Sylvester Sage, formerly lessee of the Hull Empire, and a former member of the City Council, was buried Sunday, May 24. He was a gymnast of great ability.

"That" Quartet is due at the Coliseum June 8.—Fred Day, of the musical firm, and Beatrice Day, who have been on a tour round the world, arrived in London last Monday.

Charles Leonard Fletcher is playing an extension of time on the Gibbons tour, 20 weeks in all, which will keep him there till the autumn. He is at the Tivoli for the month of July.

Genée is at the Empire next week.—The London Theatre of Varieties (Gibbons) now has offices in Robert Street, Adelphi.—The well-known original painting of Lydia Dream's "Popularity," is to be deposited permanently with the Water Rats. It shows a vast host of music hall stars, and duplicates of it, with key, are probably to be seen in New York.

W. C. Fields is at the Birmingham Grand next week. He is well liked over here, and there is many a copy act of his posing and manneristic peculiarities though the most difficult work in his act is let severely alone; too much practice required.—Chung Ling Soo is at the London Hippodrome, and is billed as the "greatest conjuror in the world." He leaves after his Hippodrome engagement for a two-years' tour of Australia, South America, etc., after which he threatens to retire.

Carrie De Mar is taking a look around, and though she has had several offers will probably defer her appearance for some time.—Douglas White, for years honorable treasurer of the Railway Association, on retirement through business stress, has been given an illuminated testimonial, a ring suitably inscribed, and a handsome dressing case.—The Terriers have an up-Thames excursion on Sunday, June 21.

The agent Ben Nathan, for years so well known as a partner in the Nathan and Somers' Agency, is doing a brilliant bit of dramatic work in his sketch, "The Fairy Uncle," at the Holborn Empire. He is playing a jailbird, or a "gaolbird"—as they spell it here.

The Continental situation is interesting, and no one knows which way the cat may jump. Next Friday the managers have a big powwow at Berlin, and Martin Beck and Percy Williams will doubtless be there. On the same day the I. A. L. has a big demonstration.

Konorah has been visiting the German Trade Unions, and showing choice samples

of the double-jointed German contracts, with their cleverly hidden traps and snares and pitfalls. He has also been wading up the newspapers. Of the hundreds of artists thrown down on the Continent many have said nothing for fear of injuring that delicate thing called "reputation."

As most of the German halls are either closed for the summer, or closing, there is little likelihood of serious trouble until the fall opening, but the Continent is the next battleground unless there is a great change in doing things. Both in England and America the I. A. L. will be strongly backed should any trouble come, as there are many artists in both countries who have had hard rubs on the Continent, and they are aching for a chance to get even.

GERMAN NOTES

By OLD NICK.

Berlin, May 30.

Because the International Artisten Loge called the managers' attention to the intrusion of unlicensed burlesque and sketches in the vaudeville field, and because the President of the Loge (Max Berel-Konorah) addressed them in a business-like manner, a few leaders of mutual (?) contractors have formed a Managers' Union. The tone of the first communication sent to the Loge is anything but friendly.

On or about June 5th the managers hold a second meeting to adopt rules, etc., and then, no doubt, more news.

American artists will do well not to think of accepting offers for Germany for the coming season, as no doubt there will be trouble, and the Loge intends to insist upon what is right.

ing tasteful clothes, while Mrs. Sully has a The Wintergarten has one of the best programs of the season: Lili Schreiber, miniature soubrette; Tambo and Tambo, tambourine jugglers; Guyer and Crispi, Americans; Les Niards, acrobats; "Toque," the wonderful dog rider (new and novel and has been mentioned several times in VARIETY); Ferry Corwey, musical clown; Peresoff Troupe, jugglers, good; Otto Reuter, humorist (Otto is the Lauder of Germany, and had the honor to sing for the Crown Prince a few weeks ago); Orford's Elephants, "The Palace Girls," Hagedorn's Fountain, and Biograph.

Director Steiner, of the Wintergarten, intends going to Karlsbad for a few weeks. The Wintergarten closes June 15, and opens about August 17. There is talk about the I. A. L. engaging halls and giving vaudeville of its own in towns where the managers are looking for a fight.

The Apollo is doing good business. This house plays the summer through.

"THE PATRIOT" BOOKED.

Al Sutherland's \$1,250 (weekly) production, "The Patriot," employing seven people, has been booked for 32 weeks through the United, commencing September 14 next at Providence, R. I.

The piece was presented for its premier early in the spring, and was then laid upon the shelf until next season.



PARIS NOTES

By EDWARD G. KENDREW.



Paris, June 2.

The music hall is certainly not the national form of amusement in France, as it has come to be in Great Britain, but it is taking rapid strides in that direction. Comedy and comic opera will naturally hold their own here, but never before have I seen so many resorts giving vaudeville as at the present moment, to say nothing of the numerous stores turned into salles for cheap moving picture entertainments.

There are now a dozen halls, not counting the circus, giving a variety program. Moreover there are eight other small theatres presenting sketches or short pieces. This is due to the fact that the winter establishments are not yet closed and the summer ones have opened for the season.

The Etoile Palace, a cheap place with an excellent show up near the Arc de Triomphe, will go in for extensive improvements during the hot weather. Thos. Barraford is trying to secure a plot of ground up Montmartre (near the Moulin Rouge) on which to build a modern variety hall, which he will run in conjunction with the Alhambra. The Olympia is under new management, and the Isoia Bros. (its former directors) will likewise shortly abandon altogether the Folies Bergère to Clement Bannel, who was in charge for them and is now backed by one of our most important impresarios—of which more anon. Another sign of the times is that the Scala, the most typical French café chantant of the old school, is to remain open this summer as long as possible, the roof having been arranged so that during the hot nights the stars of the firmament may have a free view of the constellation on the stage.

It seems to me doubtful that the Isoia Bros. will devote their energy and experience uniquely to the cheap opera scheme at the Gaité. I should not be at all surprised to see them reappear in vaudeville management in some guise in the near future. These men were the principal exponents of variety in the gay city after the death of Mr. Marchand, and we can be sure their enterprise will not be lacking at the right moment. They have been for many years most familiar characters in theatrical circles; they were dubbed the "Brothers Mic-Mac" by wits who were hard up for a joke (but it's a funny one), and are always known as "The Inseparables" by the habitués of the halls here. They have long had a wish to get the Folies Bergère off their hands—or it would seem so. Mr. Ruez had a try to work that hall, but he had too many irons in the fire.

The Folies Bergère is placed in a somewhat difficult—perhaps unique—situation. It needs foreign money, as a rule, and assuredly foreign patronage—yet it cannot have a foreign manager. He must be a Frenchman. The land and building were left as a legacy to the Quinze-Vingt Hospital in Paris, and when the Board of Charities took over the control of all charitable institutions the city authorities virtually became proprietors of the famous music hall, which is rented to the highest bidder—but the lease must be in the name of a French citizen. Thus even if an English company eventually runs the place

—as has been rumored on several occasions—they will have to engage a Frenchman as manager, to represent them before the *Assistance Publique*.

Mile. De Dio, who will be seen with the Orpheum Road Show in the States August next, finished at the Folies Bergère May 30 and opened at Cardiff (Wales) June 1. When one considers the amount of scenery to be moved this is rather quick touring. A pretty feature of her show is the confetti dance, in which small pieces of paper are blown up through the aperture in the stage used in the fire dance. Different colored lights are thrown onto this fountain of confetti in the midst of which De Dio does the usual serpentine dance.

Reviews are announced at the Nouveau Cirque and at the Ambassadeurs Concert for the first week in June. New turns promised at the Folies Bergère include Miss Philadelphie with her Elephants, and Barber, the cyclist.

The Jardin de Paris opened May 28, but the weather is still rather too damp for such al fresco amusement. On the program I notice Jane Avril, Sisters Simpson, trapeze; Noedia, transformation; Mme. Fred Ward, Blanch de Marcigny, equestrian act, etc.

The suppression of the nude in the Paris music halls has led to some discussion, and the managers seem very much disinclined to obey the police orders, for it is known that they have little power to interfere so long as no scandal is caused by the performance. The Little Palace, a bright band-box theatre up Montmartre way, has hit upon the glorious idea of finishing the usual show at 11 o'clock, and then issuing free invitations (to those already occupying seats) to attend a private rehearsal of a suggestive sketch, "Griserie d'Ether," in which a woman dances practically nude. The authorities have again warned this establishment that if the present spectacle is insisted on the house will be closed altogether. "Can the police do so?" is the great question of the hour, in view of the fact that there is no censor in this country.

OBITUARY

Mrs. Carrie Nagle Ullrich, wife of Fritz Ullrich, the eccentric street violinist, was buried this week, funeral services being held at the home of her parents in Philadelphia. Death was due to heart failure, while Mrs. Ullrich was under ether during an operation.

The deceased was rather retiring, but had a wide circle of friends among vaudevillians. She was a sister of Sam Elton ("The Man Who Made the Shah Laugh").

Nelson Rawson, brother of Guy Rawson (Rawson and Clare) died last week at his mother's home in Grand Rapids, Mich., of a complication of diseases. The deceased had never appeared professionally.

On Tuesday the barber did not comb Eddie Darling's hair. Now Eddie and a certain party on the same floor do not speak.

CHICAGO INSURGENTS SECURE GENERAL ASS'N MEETING

**Western Members of the F. S. A. Bring About a Convention. Date Is Fixed for New York, July 11.
Want Two More Executive Committeemen
and an Elective Secretary.**

The call has been issued for a gathering of the film renters enrolled under the Edison banner in New York, July 11.

The convention comes in response to the request of a number of Chicago members. Ever since the formation of the Film Service Association, Chicago has been the home of the insurgents. A certain circle of Chicago men has sought to effect reforms which they considered for the good of the service and particularly affecting the Chicago end.

VARIETY some weeks ago reported the movement to have a general conference called. At that time the Chicago end did not develop enough strength to carry their point. Under the by-laws of the Association, a convention may be called only upon the presentation of a petition signed by not less than forty members. The Chicago contingent has been at work steadily since then in getting the signatures of that many members. The complete petition, signed by the full complement required under the by-laws has been in the hands of the president for some days.

The place of meeting in New York has not yet been selected, but announcement will be made by F. S. A. bulletin shortly.

Nothing like a complete statement is obtainable in New York as to the plans of the Chicago "insurgents" in the coming convention, but it is known that they would welcome a new arrangement of the Executive Committee. In this particular, the demands are that two additional members be elected to that body. They are frank in their discussion of the plans, and desire to be represented by men familiar and in sympathy with the needs and requirements of the trade in the middle-west. It is understood that one of the men urged for the proposed additional places on the executive board is Carl Laemmle. The other selection is still a matter of surmise.

A second point upon which the Chicago men will probably insist is that the position of secretary to the Association be made elective instead of appointive, as it is under the prevailing mode of procedure. D. McDonald, a New York lawyer with offices in William Street, is the present secretary.

The New York renters, it is understood, stand solidly against the aggressions of the Westerners, and will present an unbroken front in opposing the proposed changes. They believe the Chicago men will give up their plans and agree upon a policy of conservatism when all members get together, and the matter is thoroughly gone over in a general discussion.

BUSIEST PICTURE BLOCK.

Probably nowhere on earth is there such a multiplicity of moving pictures exhibited as on 14th Street between Broadway and Third Avenue, New York City, albeit there is no great variety in the films shown.

Among the five picture places in this block are three converted variety the-

atres—Keith's Union Square, Pastor's and Dewey. The other is the Unique, the single actual "picture house," attesting its superiority as a resort for this line of amusement at all times and under all conditions. The fifth is a "five-cent store-show."

With the desire to give the best, the larger of the five places are showing the same pictures, demanding the "first run" and receiving them. At Pastor's, four different reels, changed daily, are the substance of the hour and a quarter show. The pictures are furnished by the American Vitagraph Co., which is playing the house on a percentage splitting arrangement with the Pastor management.

Monday afternoon was very warm, and a visit to these five houses, as well as the Bijou and Manhattan on upper Broadway, revealed a light patronage at all, excepting the Manhattan, which led the others by a considerable margin in point of attendance.

At the Manhattan vaudeville is now injected into the show. When a VARIETY representative dropped in, Anna Narone was on the stage. When it is said Anna "was on the stage," that sums up Miss Narone's performance.

The Unique, constructed for a moving picture exhibition, has folding doors for entrances, which are thrown open during the intermission given between shows, cooling off the interior on the warmest days.

At the Union Square, now the "Bijou Dream," a lecturer was struggling with a story of the pyramids, recited from manuscript. The Dewey held a very light crowd, with its stuffy plush-covered orchestra seats, and Pastor's, on its first time out with pictures, drew fairly well under all the circumstances.

There is not strong belief along 14th Street that all the houses on this overcrowded "picture" block will outlast the summer with that policy.

CINCINNATI POOL SCHEME DEAD.

The Film Service Association seems to have given up its plan of establishing a branch office in Cincinnati operated as a "participating pool," all members being privileged to contribute to its equipment and support.

When the scheme was first broached, it was hailed as a solution of many of the problems that confronted the Association. But soon after objections began to arise, and these have multiplied until now the Association executives have decided that the "pool" branch offices would not prove practical.

The Edison manufacturers still have under consideration the question whether it would be politic to ship films direct to the "pool" branches or not. In all probability they will never render a decision on this point, the plans for the development of the scheme having been given up.

GREATER NEW YORK ASS'N AGAIN BECOMING ACTIVE

**After Long Adjournment, Reconvenes and Accepts Resignations of Herbert Miles, as President
and William Fox, Vice-President.**

The Association of Moving Picture Exhibitors of Greater New York began to get busy again last week. On Friday June 5, at the Murray Hill Lyceum, they held their first meeting in several weeks, and it was marked by a large attendance.

The call was issued by the Association's executive and special committees jointly, after two conferences of those committees had been held. The committee meetings, it is understood, had been somewhat lively. Differences had arisen, it is said, as to the rental prices and other important matters, and it had been finally agreed to submit the various points in dispute to the Association at large.

When the meeting convened it was found that neither Herbert Miles, president; William Fox, first vice-president, nor Nicola Scrappine, second vice-president of the Association, was in attendance. Their absence was explained by J. Austin Fynes, chairman of the special committee, who said:

"Mr. Miles, some weeks ago, perceiving the trend of affairs, submitted his resignation as president of an association in which, obviously, he could hardly hold office, he being a rental agent; and Mr. Fox, very properly, being in the same boat, followed his associate's example. Mr. Scrappine has been conspicuous at all our meetings by his absence."

Daniel M. Donegan, ex-mayor's marshal and formerly Tammany official, was elected temporary chairman, and L. M. Sorsdorfer, of the Princess Theatre (59th Street and Circle) was chosen as secretary pro tem. Chairman Donegan gave an accurate and interesting report of the work of the special legislative committee, sent to Albany.

The committee, it appeared, had made three trips to the State Capital, and had held numerous conferences with legislators and others interested in motion pictures. A number of measures, unfair and probably unconstitutional, had been argued before the various Senate and Assembly committees, and as a result no bill had passed the Legislature save one—and that was at once vetoed by Mayor McClellan.

Chairman Donegan added:

"The special committee, of which Mr. Fynes is chairman, met in consultation with the Committee on Cities of the Senate and Assembly, and also, at the rooms of the Bar Association in New York, we had conferences with the attorneys for the People's Institute, the Henry Street Settlement, Wadleigh High School and other philanthropic and educational societies in this city. We finally agreed upon a proposed measure, by which the much discussed children question was compromised; but, on account of other and more pressing matters engaging the attention of the Senate (the House had already passed our bill), we were unable to squeeze it through in the closing days. However, it is generally agreed that next year we will be able to get a definite measure of relief."

At the conclusion of Chairman Donegan's report, the resignation of President

Miles and First Vice-President Fox were taken from the table. Mr. Miles' resignation was accepted by a vote of 39 ayes, one nay. Mr. Fox's resignation was accepted unanimously.

The special committee of the association was then empowered to draft a set of by-laws for the association and to arrange for an election of permanent officers.

It was voted to hold meetings on the first and third Fridays of each month, until further notice, and arrangements were also made for the levying of regular monthly assessments.

LEGALITY OF PICTURES ON TRIAL.

Moving picture men all over the Metropolitan district are awaiting with a good deal of interest an expected decision from the Appellate Division in Brooklyn. A case is there being considered in which the question is squarely before the court as to whether the Sunday exhibition of moving pictures is a violation of the law. This is the first time that point has been before the higher court.

The New York courts have considered several side issues, but the flat-footed question has not before been put to a superior tribunal. Both sides have laid their arguments before the court and the decision is expected within a very few days. Mr. White, of the District Attorney's office in Brooklyn, presented the city's case on the appeal from a ruling in a police court.

Employees of Percy G. Williams' Novelty Theatre are on trial in another Brooklyn court, where a different phase of the question is involved. The point at issue here is whether or not the pictures shown on the certain Sunday when the arrests were made were "sacred or educational" and the legality of Sunday moving picture exhibitions does not enter. House, Grossman & Vorhaus have charge of the defense for the Novelty.

"THE LIMIT" TO MOVE.

Chicago, June 10.

"The Limit" in moving pictures as given at the Auditorium by the George Kleine-Henry Lee-George W. Lederer combination, will leave the big house this week. Arrangements are pending to move the show to a downtown theatre, probably the Colonial, where it will open June 21, continuing likely for the summer season.

Henry Lee's "Cyclohome" and other pictures of the combination will hold forth. This will be the first public presentation of the "Cyclohome."

NEW "TALKING" PICTURES.

A private demonstration was given to the trade at the Majestic, New York, Monday of a new "talking moving picture" device. It is called "The Synchronoscope" and is being put on the American market.

The device is manufactured in Berlin, Germany, and has not yet been seen over here. It is declared that the synchronism between the disk records and the picture reels is absolutely perfect.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or
Reappearance in New York City.

"The Naked Truth," Fifth Avenue.
The Three Wesleys, Orpheum, Brooklyn.
Cabaret Four, Henderson's, Coney Island.

Lavigne, Sinclair and Williams, Henderson's.

California Four, Henderson's.
"Darktown Skating Rink," Henderson's.

Maude Hall and Carleton Macy.
"Mame's Professor" (Comedy Drama).
Orpheum.

Frances Livingston wrote "Mame's Professor," presented in New York for the first time this week at the Orpheum by Carleton Macy and Maude Hall. Miss Livingston has fitted both the principals, Miss Hall having the east-side type of girl she plays so well. Mr. Macy is a mellow German of the higher grade, and the dialect together with his performance stands out prominently. The third member, a young man, in that role doesn't give it the characterization it should receive for the effect, and seems out of the general scheme to reproduce naturalness. The story is interesting, and the slang by Miss Hall is always at hand to afford the comedy relief for any tense moments. The slang is quite a feature, with several sharp bright new expressions. Monday at the Orpheum the audience received the piece with great favor, causing the curtain to raise often. That is the best answer on a warm evening. *Sime.*

"The Eight Berlin Madcaps."
Acrobatic Dancing.
Three (Exterior).
Colonial.

From "A Knight for a Day" into vaudeville enter "The Eight Berlin Madcaps." The girls are so good-looking many would require birth certificates before accepting that "Berlin" literally. They dance as they danced in the musical comedy at Wallack's, very much after the "Original Madcaps," an act it is impossible to believe did not form the foundation for this latest one. The girls are lively in action. One formation, the simplest of all given, the young women standing closely abreast, coming down to the footlights with an alternate kick of either foot, wearing black stockings against colored underdressing, caught the most applause, while the best acrobatic work, that of the girls in two performing handspings in perfect unison, did not seem to please as well. Two of the Madcaps must be twins. They resemble each other even to holding their heads in the same position as though formerly employed in a living picture exposition of a study in "Expectancy." "The Eight Berlin Madcaps" made a hit at the Colonial; they did the same at Wallack's. When you catch a good-looking "broiler" who can do more than look pretty, you have a winner, and when you catch eight of this description, you have a hummer. *Sime.*

Harry Fox is in New York. He will go away for a few days to thoroughly rest until the season opens, when Mr. Fox will head Miner's "Americans."

Few agents are seen nowadays around the United Offices.

NEW ACTS OF THE WEEK

Cora Livingston.
Female Wrestler.
15 Mins.; Full Stage.
Hammerstein's.

Willie Hammerstein has at last got his heart's desire—a feature that is up to the task of holding the attention of his up-in-the-air audiences at the end of a long show full of headliners. Miss Livingston does that and more. Broadway is ever on the reach for "something new," and it seems to have found it in the buxom girl who nightly grinds the faces of miscellaneous fair opponents into the mat. The thing that makes the act interesting is its evidence of being a bona fide athletic contest. Once before New York was regaled with the spectacle of more or less fair maids throwing each other about the stage, but refused to be interested or impressed because the wrestling was a farce. Miss Livingston is a really skillful exponent of the game, and the matches have every evidence of being sure-enough contests. The audience takes sides and it is this violent partisanship that keeps interest at tip-top point throughout. An announcer makes the preliminary remarks, mercifully occupying but a minute or two and the contestants are introduced in true prize ring style without loss of time. Miss Livingston is a medium sized girl, wearing tights, trunks and quarter sleeve jersey, a very pretty, mild looking young person. In action she is a whirlwind, and the bout on Wednesday with two out-of-town candidates developed some pretty rough work. The champion engaged to dispose of the pair in 10 minutes and the time limit still found her mauling the second. The first lasted over seven minutes in a bout that brought out some very neat mat work on both sides. A forfeit of \$50 goes to the challenger who stays the limit. For Mr. Hammerstein's purpose the act is a prize of great price. *Rush.*

Bertische.
"Strong Man."
10 Mins.; One.
Henderson's.

Bertische from general appearance would never give the impression that he possessed any great amount of strength. He is about five feet seven inches tall, weighing hardly more than one hundred and sixty-five pounds. What there is of him is well put together and he makes a much better appearance than many of the more formidable looking strong men. A quantity of good looking apparatus is carried. Besides the lifting of weights and the holding of three men on a bar with his teeth, he is featuring the dropping of a 168-lb. weight from a five-foot elevation on to his chest. It is a bit of a thriller, and makes a good finish. The act is not big, but should fit in nicely on the smaller time. *Dash.*

Machnow, the Russian giant, who exhibited on Hammerstein's Roof last season, will make a reappearance in London at the Hippodrome on June 29. The Marinelli Agency, which manages the big fellow, will offer him to the Hammerstein management for an August showing in the air above the Victoria again.

McKenzie, Shannon and Company (5).
"Stop the Ship" (Musical Comedy).
23 Mins.; One (1); Four (Special Set, 22).
Orpheum.

Wilfred Clarke "presents" Beatrice McKenzie and Walter Shannon, with their company, in this latest singing sketch. At the opening a transparent droy in "one" holds the stage for a minute while a song in the wings is sung, the sketch proper taking place in a prettily set cabin of an ocean-going yacht, the illusion of the boat in motion being fairly well planned through an automatic bit of painted moving green waves seen through the four port holes. The comedy is derived from the millionaire owner of the pleasure craft abducting an actress. The son is in love with the girl, and also on the boat. The father is severely attacked with sea-sickness, and eventually agrees to the marriage. During the action, while the boat is pitching about in a storm, four young men (afterwards sailors) help Miss McKenzie out from the orchestra in a song called "Petticoats." The quartet joined in other numbers, but do little besides adding "atmosphere." "You Dreamy Moon" is rendered by Mr. Shannon and a "Drinking" number is the first. George Harrison plays the father, Shannon the son, and Miss McKenzie the actress. Other than the setting, there is nothing especially attractive attached to the sketch, although the singing will probably carry it anywhere. *Sime.*

Baraban's Russian Troupe (12).
Dancing.
11 Mins.; Full Stage.
Henderson's.

The Barabans are showing a Russian dancing act with nothing new or startling that has not been seen before. A little variety is added at the opening through the excellent singing of one of the women. There are twelve people employed, seven women and five men. The fast dancing is of a high order and easily compares with any seen in this line. The costumes, however, are not up to the standard that some of the Russian troupes have displayed. In fact the appearance of the troupe when compared to their work will suffer. *Dash.*

Three Jewels.
Songs and Dances.
15 Mins.; One.
Henderson's.

The Three Jewels are suffering principally through a poorly arranged offering. First and above all the ballad rendered by the male member of the trio should be done away with. There is no place in the act for it and the boy has not the voice to carry it through to any degree of success. He should also try to acquire an easy stage presence. The girls look very well and make two pretty costume changes, but the dancing is not what it should be. A visit to the music publisher's might be the means of gaining a couple of suitable numbers which would aid the whole. The act in its present form has little to recommend it aside from the neat appearance. *Dash.*

Melbourne MacDowell and Virginia Drew
Trescott.
"The Final Lesson (Dramatic).
Four (Interior).
Colonial.

Following the presentation by Melbourne MacDowell and Virginia Drew Trescott, of "The Oath," at the Colonial Monday afternoon, "The Final Lesson" was played for the remainder of the week. Coming into New York vaudeville as dramatic players, sketches in the same vein are expected of Mr. MacDowell and Miss Trescott. "The Final Lesson" is of that classification, but the sketch is not strong enough for the powers of either. The dramatics, with one or two minor exceptions, arise through the dialogue, and Miss Trescott is particularly declamatory. The story is almost trite in its motive. A woman with a past has been redeemed by a man over the head of whom hangs a criminal charge, cropping up from the theft or forgery of \$1,000. Through economy, \$500 has been saved by the wedded pair, and carelessly secreted in the drawer of an open writing desk, containing little else. An unseen man named Gray has knowledge of the husband's previous record. He demands \$1,000 for silence. Undecided whether to play the races, a pastime both husband and wife forego with the wedding ring, the man withstands temptation, seeking a publisher with the manuscript of a book he has written. While absent his wife receives a letter from a friend of former days containing a "sure thing" at "the track" that day. It is "Whirlwind." Realizing the imminent danger of her husband, the wife removes the \$500 from its hiding place, despatching it to the female with betting instincts, who handed her the "tip," purely from goodness, although all acquaintances of "the past" were supposed to be on her not-at-home list. The husband returns with \$500 paid him by the publisher, which, with the \$500 saved, would release him from the bondage of discovery. The wife confesses her fall from grace, and amid recriminations an "extra" loudly acclaimed holding no news excepting that "Whirlwind" has lost is purchased by the husband. Following the excitement the "extra" causes, the maid returns with the \$500, it having arrived too late, which speaks volumes for the integrity of "Amy Hudson," to whom it was sent. The Colonial audience applauded Mr. MacDowell and Miss Trescott loudly and long. They seemed to like the piece much. Mr. MacDowell did good work, and if Miss Trescott appeared to disadvantage, the house didn't mind presumably, since the dialogue was at fault. There are yards and yards of talk; and more of heroics. *Sime.*

Maude Napier.
Songs.
10 Mins.; One.
Henderson's.

It is hardly fair to "catch" a single singing act at Henderson's between five and six, but everything into the consideration, Maude Napier did as well as could be expected. Miss Napier is endowed with more than the average share of good looks which are set off nicely by a pretty, plain, becoming gown of pink. She sang three selections in a clear soprano voice that is handled well and shows training. *Dash.*

(Continued on page 21.)

LAST OF CONEY "HIP."

The Coney Island Hippodrome is no more. Laborers this week pulled down the magnificent "top" that was to have housed the summer show and all that remains of the venture is the little pavilion on the beach. From one on the inside comes the statement that Albert Bode dropped \$40,000 on the enterprise.

Following the closing of the place the owners were deluged with propositions to re-open it. All the applicants were long on splendid ideas for the reconstruction of the enterprise, but none was able to show any substantial bankroll.

The Hippodrome tent, it now becomes known, was the one that was built in Covington, Ky., several years ago for the Carl Hagenbeck show. When that property merged with the Ben Wallace outfit, it was packed away. In this way it came into the possession of John Havlin. When the latter retired from the Hagenbeck-Wallace show, he turned the "top" over to Bode, to whom the show owed a bill for wagons. The top cost \$4,500 to make. Bode gave Havlin \$2,000 credit for it on the Hagenbeck-Wallace account.

All the artists got away from Coney Island last week. They had been ordered to report at 27 William Street, where the Hippodrome Company had offices. According to one showman the conference resulted in no satisfaction to the unpaid artists.

On Tuesday a great deal of the show paraphernalia was placed on sale by Mr. Bode, who preferred to dispose of it rather than put it in storage. Jeff Callan, office manager in the Buffalo Bill New York headquarters, bought the \$1,800 ticket wagon, and the big caliope inside the top was sold for \$700. It is said to have cost over \$2,000. It has 37 pipes. Other articles were disposed of. The top was shipped to Cincinnati to be placed in storage, but the heavy seats remained on the Island waiting for a purchaser.

A humorous detail of the day—and indeed the only humorous incident of the whole enterprise—was the sight of Jeff bringing his purchase back to New York. It was tied to the back of a big repair automobile and jerked through Surf Avenue and down the Coney Island Boulevard, the 24-foot wagon, as big as a trolley car, trailing behind the small but powerful machine, and Jeff seated in state on the driver's seat. Mr. Callan did not say for whom he acted in the transaction, but it is presumed that the wagon will be added to the Buffalo Bill equipment.

The elephant brought East by Johnnie Robinson will be shipped back to Cincinnati.

It is said that the Coney Island Hippodrome Co., the concern supposed to have been behind the circus venture, had issued 500 shares of stock at one dollar each, and at the office of the concern it was stated a suit would be commenced against Bode for \$25,000, the company alleging the wagon manufacturer had made himself liable for that amount.

Some of the artists in the circus were brought on here from as far west as California. Many are still at the Island, unable to leave, having no funds. One hotel in the vicinity gave credit to the artists until a bill of over \$600 had been incurred, with no prospect of payment, when the credit was shut off, leaving the solution for future food and shelter a doubtful one.

WIRTH'S CIRCUS, AUSTRALIA.

Sydney, Australia, April 18.

Wirth Bros.' "Greatest Show on Earth" opened at Prince Alfred Park last week. Since then it has been playing to overflowing audiences—a splendid all-round bill being responsible for liberal box-office receipts.

Several imported European acts are on the current program, though the absence of American turns is particularly noticed.

When Phillip Wirth went on his last jaunt in search of talent, it was expected that many sensational turns would be secured. There is a total absence of thrill throughout the show, the only act causing any excitement—or, what may be termed curiosity—being that of the Sydney Bros., who throw back and forward somersaults on bicycles and motor-cycles. The act is German, and was given the top place in the billing, but doesn't deserve it. Bebe and Pastore, clowns, are a genuine laughing hit.

The Gamon Bros. and a dog go fairly well, though, were it not for the canine, they would not be particularly noticed. Les Crotons, strong men and hand-to-hand balancers, are a genuine hit. Jkel and Jenny have a novel act, which fails to catch on. Bros. Rodriguez, in ladder balancing, passed. Otto and Emil, though billed, did not appear the evening I saw the show. This list sums up the imported acts, which to the great majority, appeared to go well.

The hit of the bill is undoubtedly the equestrian performance of John Welby Cooke, who reappeared after an absence of six years. Capt. Burrows' Elephants, great; Hagenback's Performing Animals, under Capt. Batty, good; Walhalla and partner, clowns, good; and Osada, equilibrist, A1. Altogether, the show is first-class, though, as mentioned before, the absence of strong features of a thrilling nature somewhat detracts from its value.

Martin C. Brennan.

A TENTED COMBINATION.

Chicago, June 11.

Ferry, the "human frog," has organized a vaudeville company for a tour of the West this summer, in conjunction with Kirk Brothers' Carnival Company, which carries a complete aggregation of free outdoor acts.

The vaudeville numbers are Hattie Harris, Charles Garn, George Matthews, Billy Armstrong and Ferry in his spectacular contortion act.

Frank Wagner, in high dives; Claude Cripes, spiral tower act, and Brentzer Bros. (one-ring circus) are the other features. The moving picture show is in charge of Camili Niemann. Business is reported good.

RINGLINGS BILLING "101 RANCH."

If there is anything in the indications, there is going to be a lively billing fight between the Ringling show and "101 Ranch" very shortly. The Arlington aggregation followed the big circus into Chicago, and, on the testimony of the manager, did extremely well.

The routes of the two shows come together in Rockford, Cedar Rapids and Ottumwa, where the Ringling posters and the "101 Ranch" brigade are engaged in a race.

SIEBERT GIVES UP.

Alec Siebert, who started a dog and pony show in Coney Island a few weeks ago, has closed.

HOMER LIND'S NEW IDEA.

Homer Lind, operatic singer and producer of operettas, is developing an idea for exploiting in vaudeville, which he will presently urge upon the consideration of the managers.

He will place in rehearsal within a short time a one act "Liederspiel" or song-play written in 1829 by Mendelssohn when the great composer was 23 years old, with the original score, said to be in the master's best early style, and with a partly modernized book to run 30 minutes, under the title of "Son and Stranger."

In hundreds of cities throughout the country there are large societies of musical enthusiasts called "Mendelssohn Societies." It is the purpose of Mr. Lind to catch the attention of these organizations with the Mendelssohn piece, and by advance newspaper advertising engage their interest.

The work was one of Mendelssohn's earliest and is historically interesting for that reason. Mr. Lind believes that the appearance of the act can be made a musical event in these communities by proper press work. It has never been played in this country.

Mendelssohn did not write it for a public performance but as a present to his parents, and it was given privately at their 25th wedding anniversary.

Mr. Lind will not appear in the cast. He intends to remain with his new musical sketch "The Opera Singer."

ROBINSON DOING WELL.

Reports from the John Robinson show continue to tell of big business in the south. Governor Robinson left the show and returned to Cincinnati for three days last week. When the outfit left winter quarters they were unable to secure enough draft stock and the Governor went back to fill up the equipment. He took back twenty head of fine draft horses.

QUEEN & CRESCENT REORGANIZING.

The Queen & Crescent Circus, which went out in May under the management of France Reed and Frank Davis, has laid off for reorganizing. Davis quit the show when it had been on the road only a few weeks and the loss of his services as agent handicapped the venture seriously.

There was some talk early this week that the Queen & Crescent might merge with Alec Siebert's Dog and Pony Show, which closed in Coney Island last week.

Mr. Reed was in conference late this week with Thomas Hargreaves, and it was said that that showman might after all send him out in charge of one of his shows. None of the Hargreaves organizations took to the road this year. Now that the other circuses have drawn such big business the Chester, Pa., manager seems to have thought better of remaining in winter quarters.

St. Joseph, Omaha, Des Moines, St. Paul and Minneapolis are to be played this month by "101 Ranch," and the managers declare they are now negotiating to close the season with a four weeks engagement at the Madison Square Garden, New York City.

Daly and O'Brien, who have been engaged by Herbert Lloyd for one of Mr. Lloyd's companies, which will play in Great Britain, sail on the "Celtic" with him June 18.

TANGLED CONTRACTS.

Lalla Selbini, "The Bathing Beauty," is involved in an effort to collect damages under an alleged broken contract, which involves several unusual features.

Through a well known New York agency Miss Selbini signed an agreement to play a four weeks' engagement in Cuba in a Havana theatre owned and operated by one Frank Coste. Upon the contract appeared this signature, "Frank Coste, per Fermien Ruiz," the latter being supposedly agent in New York for Coste. One clause of the agreement provided that Coste should furnish transportation. After waiting what seemed to her the proper time, Miss Selbini, according to her lawyers, House, Grossman & Vorhaus, cabled a demand to Coste for transportation from New York to Havana. No reply was forthcoming and the artiste did not sail.

Subsequently, she placed her contract in the hands of the law firm with instructions to secure for her some compensation for the four weeks' loss of employment occasioned by Coste's failure to fulfill the contract obligation in the matter of furnishing transportation.

The New York lawyers sent the agreements to one of their correspondents in Havana with instructions to enter suit. A few days ago they received word in reply that Coste denied that Ruiz had had any authority to make the agreement, and that the latter (Ruiz) was then awaiting trial in Havana in an identical action.

If it should develop that Ruiz really had no authority to enter into the agreement with the artiste, she will be unable to recover under the instrument, but it is regarded as a peculiar circumstance that Ruiz should make these agreements, ostensibly for Coste, without having the full authorization of his principal, since there could be no profit for him through the transactions.

K.-P. IN WHITE PLAINS.

White Plains, N. Y., June 11.

There's a building building up here, and the town's wild. The people think it is going to be a regular Keith-Proctor vaudeville theatre. A sign says the "Y. & M. Circuit" will have it. No one knows the "Y. & M." It may stand for "You and Me."

The theatre when completed may be a picture house, with a vaudeville department, besides an illustrated song division. White Plains holds 20,000 people when everybody comes home from New York.

Ideal weather has arrived along the route of "101 Ranch." The rain has ceased, and with a few more days of the like the country roads will be in a condition to drive upon without doing so in mud or water up to the hub.

Considering the weather "101 Ranch" did good business throughout the territory just played. There have been some very bad spots and in turn some very good ones.

Mrs. Zack Miller is at home for a few days, rejoining "101 Ranch" at Coffeyville, at which point George Miller will also join for a stay of several days.

COLONIAL.

It doesn't feel natural this week at the Colonial, without Manager Dave Robinson, who is down at Brighton Beach breaking in his Music Hall there so it will not shy when the horses commence to run alongside. While Mr. Robinson is away Chas. Mussett throws off the "assistant" from his full title, becoming for the nonce just plain "Business Manager."

Other than this, and the fact that the warm weather was occupying unmolested a great many seats on Tuesday evening, there's no great excitement in or about the house. The program contained sufficient variety, starting well, and ending the same. In between were Melbourne McDowell and Virginia Drew Treacott in a sketch strange to vaudeville, which, with "The Eight Berlin Madcaps," is under New Acts.

Grigolati's "Aerial Ballet" closed the show to quite some applause, received for the pretty effect given through the many birds used. Previous to that finale, the act caused little interest or comment. It does not seem as though the light effects were properly cared for, and while the wires did not show against the background of a garden scene furnished by the stage manager, there is too much that is mechanical in the "flying" of the young women. If a girl starts skyward on the oblique, she returns by the exact path. It may require a skilled workman to keep the wires from becoming twisted in this manner, but it doesn't help the spectacular effect. The birds and the finish save the ballet, however.

A girl went in bathing, something happened and the sea saw. That's rather a good idea for a parody. Barry and Wolford have incorporated it into a travesty on "See-Saw," and it went big, as did another on "School Days." Barry and Wolford are the up-to-daters with parodies. One on "Over the Hills and Far Away" was so new the orchestra did not have the music, nor Miss Wolford the words. "Summer Time" and "Smarty" are among the others, the lyric for "Smarty" especially well written and apt. There is a bit of talk at the opening which could be brushed to shine with the parodies, but there is now dialogue as well, and the act scored decidedly.

It is a pretty impressive bit of sentiment in "Come Back to Erin," played by Charles Mack and Company, when Mrs. Charles Peters as Mrs. Burke hands Mr. Mack as Larry, the prodigal, a rose to place on the grave of her son in far-off America; to which Larry is about to return. Mrs. Peters (71 years of age). Mr. Mack and the rose incident are enough for the musical playlet. There is a company of four besides, a good old Hibernian (W. P. Kitts) and two graceful, pretty girls (Anna Fraser and Ella Bastedo).

It is an act which catches on immediately, and for a special attraction has Mr. Mack's playing of the big-pipes. There is none better.

With his German talk and two songs, Dave Lewis made 'em laugh, in a new clay colored travesty suit of fashionable clothes. The "Auto" song Mr. Lewis did something with in the enclosed theatre, but he should have a better number for the closing. The talk went over easily, containing very little "released" matter.

"The Same Old Story," sung and acted by Raymond Finlay and Lottie Burke, along with a couple of laughable encores, the first of which was the better, carried

the act through flying. Both have a taking way upon the stage and are a little different from the rest. Smirl and Kessner opened with Miss Kessner in a pretty gown, while Mr. Smirl showed a couple of new acrobatic feats. He is one of the cleanest performers in the acrobatic division. For an opener, the act did remarkably well. It started the program on a run, and that's worth a whole lot anytime.

"The Love Waltz," with John Bunny out of the cast, was the big card. The substitute for Mr. Bunny followed the originator of the role, closely leaving small choice between the two. *Sime.*

FIFTH AVENUE.

When they put the current Fifth Avenue bill together the comedy received rather casual consideration. Charles F. Semon was called upon again to hold up the laughing values of the show. He had an extremely hard spot—following the intensely dramatic offering of Beatrice Morgan and Company, but by means of the familiar device of travesty the dramatic sketch turned the trick immediately upon his entrance. From then to the finish he had everything his own way.

There was a good deal of straight entertainment in the show. First came "The Placerville Stage," a decidedly interesting sketch with the dramatic value none the less strong because it involved little heroics and no noisy dialogue. The strength of the playlet lies in the speed with which it develops a real situation. This comes about when the hero hides incriminating documents in a sugar bowl, and then sits down to tea. At any minute his sweetheart is likely to open the sugar bowl and disclose his seeming guilt. Such a combination of circumstances provides a minute of gripping tension, but somehow the author does not seem to have made the best of it for climactic effect. From this point the sketch goes back and makes a quiet finish. It was interesting, held attention closely and won a decidedly cordial hearing.

Another dramatic offering was Miss Morgan's "For Italy and a Knot of Ribbon Blue." The sketch deals with elementary passions, and in its exposition there is a good deal of rugged strength. Certain of its relations are decidedly daring, but the consummate skill of the handling keeps them within the bounds of delicacy without robbing them of their straightforward power. Miss Morgan plays without a single false note. There is an admirable economy in her emotional expression that one does not expect ordinarily in an actress trained in stock organizations.

Billy Gaston and Ethel Greene registered an unqualified hit in the "No. 2" place in spite of a good deal of movement in the theatre by late comers. The singing is decidedly agreeable and they keep their dialogue down to a minimum. The methods of the pair are quiet and immensely effective. They get away from the conventional routine dancing and singing teams both in the manner and material of their offering, and one is moved to wonder why they have not long since been exploited on the important Metropolitan time.

The Marvelous Hiltons, comedy bicyclists, opened the show. Both in the straight and comedy riding the pair do extremely well. The younger member

turns off his striking feats smoothly and without slips and his part of the act runs with extraordinary speed. The comedian has a new bit or two and gets his points over easily. Even in the opening position their act was punctuated frequently with bursts of applause.

Added to the already preponderance of dramatic bits Ben Welch's sentimental recitation closing the turn added another ounce of top heavy weight to an already overburdened show. Welch is using an entirely new recitation, although it follows closely upon the character lines of his first. The Hebrew patter went with a whoop, and the Italian song following it was a "riot."

Eva Tanguay is advertised as making her farewell appearance previous to her departure on a European venture. Twenty-two minutes she occupied the stage and then made a tasteful (?) speech saying, "I'm going to play on the other side now. While I'm away I hope to get new costumes and songs and I hope you will like me as well when I come back as you do now." Which seems to be taking a good deal for granted.

It is three years since the Four Floods showed over here. They are closing the bill at the Fifth Avenue this week. The act is very chaotic, but gives the effect of great speed. It seemed to amuse the audience and held them in at the finish. *Rush.*

BRIGHTON BEACH.

An altogether pleasing bill is opening the Brighton Beach Music Hall. Young women ushers have been installed and are natty in white duck, with red sleeve bands.

It would have been a difficult matter to select a more suitable headliner than Irene Franklin for the opening bill. The winner of the popularity contest is a big favorite in Brooklyn, from which the Music Hall gains much of its patronage. Miss Franklin, who has placed herself in the foremost rank of single entertainers in one season, possesses an abundance of personality and a quiet, effective manner, distinctly her own. She sang four songs, finishing with the "talky waitress" number that is a gem. The applause lasted after the intermission sign was out.

Jack Mason's "3-4-1" is billed as a singing and dancing number, but "singing and talking" would be much more suitable. It is just the lack of good dancing which makes the offering the ordinary number it is. The specialty contains nothing to especially recommend it, excepting, possibly the pretty appearance of Grace Garner. She has an agreeable voice but spoils it by an "Ah." Three men assist Miss Garner on the program. One really succeeds.

De Haven and Sydney have pulled themselves above the conventional two-boy dancing acts. They seem to be leaning towards the high skipping of the Reiff Brothers which spoiled that act. The boys should stick to their original methods. "The Dancing Waiter and the Guest" is a departure and is working out nicely.

Goldsmith and Hoppe have been working hereabouts for some time and their talk could stand a little brushing up. There is some excuse for old material when it makes the audience laugh, but in this case it is Goldsmith's Hebrew and his really funny band-master impersona-

tion which supply the comedy; not the talk.

Harry Kraton's second "Hoopland" act is having its first New York showing here this week. It is an exact reproduction of Harry Kraton's own act of the same name. The excellent rolling of Mr. Kraton is missed after the act proper has finished, but the boys in charge do very well. There is still a roughness about the "Hoopland" portion that time should smooth, and the act will be easily acceptable where the original has not been shown. James Thornton closed the show and Ward, Klare and Company are under New Acts. *Dash.*

HENDERSON'S.

"The Military Octet" is the big feature act at the Coney Island resort. The audience like the music immensely, and were not backward in showing their appreciation.

The Kaufman Brothers, who have not played about here since last summer, have improved their specialty greatly since that time. The boys are doing an old-time blackface act, giving it several new twists. They have first rate voices for this particular line of work. The brothers have come forward with a funny little "rag-time" conversational bit, highly diverting. The boys are working in the right direction and scored a solid hit, with very few people in the house.

Buch Brothers also scored a substantial success with their trampoline act. Both are good acrobats. They get more out of their bounding net arrangement than any act using a similar device. Some of the somersaults thrown from the net to the floor were wonders. The comedy does not come up to the acrobatics, but is not allowed to interfere. Better dressing might put a higher value on the act, however.

Mozart should bill himself "The Mozart Band." He skips lightly over the mere feat of playing on several instruments singly and confines himself to the playing of duets, trios and even quartets unassisted. With it all he manages to produce surprisingly good music.

"The" Quartet is held over from last week. The robust singing of the four is repeatedly encored. Gray vests and neckties would lend a bit of class to the tuxedos. At least the white vests worn, not considered good form by the regulars, should be replaced. It would probably be an improvement to discard the evening dress altogether and adopt a neat sack suit.

The Mullini Sisters did very well with their passable musical offering. New arrangement of numbers and a freshening up of the costumes would aid the specialty not a little.

Renzetta and La Rue offered comedy acrobatics that scored mostly through the comedy. The comedian works as a clown and does a quantity of funny stuff along new lines. His appearance gives the impression that it is another Rice and Prevost "copy," but this is not so. No falls are attempted. The laughs are gained mostly through a few funny dance steps and a bunch of foolish junk that is funny because it is foolish.

Murphy and Francis should have realized that they were playing at Henderson's, a place where it is almost impossible to hear talking more than four or five rows back, and regulated their act accord-

ingly. The talk, which occupied more than half the time, was lost entirely. When they got down to dancing, they began to arouse some interest. There is plenty of room for more singing and dancing in the specialty.

Bertische, Baraban's Russian Troupe, Maud Napier and The Three Jewells are under New Acts. *Dash.*

ORPHEUM.

If the weather were only as cool as the Orpheum looked on Monday evening, that theatre could face the most humid day this summer will give forth.

But torridness leaves its mark, and that, with Coney Island, must be sorely felt at the Orpheum box office. Neither what might be classed as a large nor small audience was present to witness the very good bill, but it was not the customary Orpheum crowd by any means.

Maude Hall and Carleton Macy, in a new sketch, and McKenzie, Shannon and Company, presenting a Wilfred Clarke production, are under New Acts, while the headline position on the billing held Williams and Walker. The colored pair are giving a scene from "Bandanna Land," with an interpolated song or two. Evidently many in the house had not seen the show, for the long talky stretch at the opening was much laughed at, through the clever comedy of Bert Williams.

Although colored, Mr. Williams is a genuine comedian, and it's not "mugging" which brings the laughs. He deals humor with his dialogue and feet. The songs were well liked, with "Bon Bon Buddy" the favorite, Williams not being so happily placed with numbers.

The tricks and illusions which Imro Fox gave along with his line of talk brought the magician a solid something in the line of applause at the close. Mr. Fox works easily, and covers up anything he wishes with the patter.

The bird trick, while well enough when it is over, shocks a great many of the feminine gender who see the illusion of the birds losing their necks. A trunk trick for the close is extremely well worked, and mystified besides pleasing. Mr. Fox bills himself as a "comedy conjurer" and he is both. It is so long since he has appeared over here, it seems good to have him back again.

Just "Dancer" should be the billing for George S. Melvin, "The Scotch Comedian and Dancer." Perhaps Mr. Melvin is a comedian on the other side, but no one will accept him as such over here; neither does he gain anything with songs, but when dancing, ah! Wonderfully light on his feet, and making of the Scotch steps a real treat, Mr. Melvin ought to dance—and dance—and nothing else while in America.

Swan and Bambard went through their routine of comedy and acrobatics as though the mercury were not knocking at the roof of the thermometer, and this is a true instance of the phrase: "They deserved the applause." No one would have blamed the team if five minutes had been cut out.

The Tom Jack Trio in their novelty musical number, following the intermission, were very well liked, and have about the same act given when first appearing at the Colonial at the opening of the season.

Gardener and Revere, (New Acts).

Sime.

HAMMERSTEIN'S ROOF.

It's a long, late show at Hammerstein's, the honors of which, strangely enough, seem to go to a newcomer, Cora Livingston (New Acts), in a female wrestling contest. Miss Livingston is called upon to fill the notoriously difficult place at the end of the show, and that she was equal to the occasion is partly due to the novelty of the turn and its departure from the ordinary roof garden routine of attractions.

The show is only partly new, its features being held over from last week. Alexia appears to have dropped a good deal of her feature honors. Truth to tell she is a bit light to hold the tall place. As an acrobatic dancer with a dash of the sensational in the spectacular frame up of her offering and a striking mode of apparel, she is interesting, but as a dancer she does not merit serious consideration. Apart from her acrobatics the act is a matter of stage management. In a comparatively early place she interested her audience mildly, but that was all.

Of those in the first half Julian Eltinge probably caused the most talk. Until he disclosed his sex there were probably two-thirds of the audience who were completely fooled. The instant he doffed his wig there was a loud buzz of comment, mixed with surprised laughter. Mr. Eltinge has undoubtedly proved his value, and his solid success atop the Victoria should fix his status for the future.

Horace Goldin had a nice spot, "No. 6," and did splendidly with his fast series of illusions. His is the sort of entertainment the peculiar requirements of the roof call for, plenty of movement to engage attention without the need of talk. Few acts are better adapted to the circumstances. He yielded the palm to no one on the bill in the matter of applause.

To Spissel Brothers and Mack fell the unenviable lot of following the intermission. At the opening of the capital knockabout turn a large percentage of the audience was still gaping at Mr. Hammerstein's advertising agent, the gentle and contemplative cow in the "Farm." The acrobatic trio, however, called them back to their places and the clowning of the three was followed with manifest enjoyment. Even to those who have watched the act half a dozen times, the method by which the comedy waiter takes his dangerous falls without injuring himself is a matter of mystery, and his silly foolishness was rewarded with hearty laughter.

The Four Fords are "home again." They replace the Six American Dancers and before an audience so well acquainted with them, they naturally went extremely well.

Goolman's Cat and Dog Circus and The Musical Avolos, down toward the end of the show, did very well. The animal act is full of action and has in it but little that is not new.

Paul Le Croix opened the show, making an unusually good record for that position. His preliminary juggling even went, and by the time he got down to his curious "bouncing hats" the audience was enthusiastic in its delight. The Britons (colored) followed. The Three Joscarys were third. *Rush.*

Martin Beck and Percy G. Williams are expected to return about July 15.

MY BEGINNING.

GEO. W. DUNBAR.

(Four Casting Dunbars.)

(The fourth of a series of short sketches concerning the early experiences, struggles and first engagements of artists who have succeeded in vaudeville.)

Compiled by Mark A. Lucacher.

George W. Dunbar, one of the veteran athletes, in vaudeville, began his career, with the illustrious Mark Twain, on the Mississippi River. In 1872 he joined Dr. E. Bacconstow's "Cosmopolitan Circus," a boat and wagon show, which played the towns located in the Ohio and Mississippi valleys. The feature of this "imposing travelling and sailing aggregation" was "The Forty-Horse Parade," which, in those days and in that territory, was a sensational affair. Everyone connected with the enterprise, from Dr. Bacconstow himself to the "bearded-lady," had to drive a single horse, a tandem or a four-in-hand equipage. Young Dunbar came well recommended as a whip, so besides performing on the horizontal bars in the circus ring, he was assigned to tool a four-in-hand in the big parade. This was his undoing.

Mr. Dunbar tells an amusing story of how one day the leaders of his four took fright at something and began to run. His position in the line was fifth. Managing to pass the three preceding drivers safely, just as he reached the leading caravan, driven by the dignified Doctor, he collided with the running gear of the latter's vehicle in a rear-end collision, which locked the wheels together, and both teams with drivers raced up the main street of the village at a furious pace.

That evening "The Flying Dunbar" was not a part of the "startling array of talent," as he decided he would confine his exhibitions to the ring and not try to be an equestrian. As this was impossible with the show depending upon its "Forty-Horse Parade," Mr. Dunbar retired and joined the W. W. Cole Railroad Show in 1874, remaining with it for eleven years.

During this long engagement Mr. Dunbar produced one of the first aerial flying trapeze acts seen in America.

In 1880 this circus toured Australia, and in 1885 Mr. Dunbar left it to accept engagements in Constantinople and other continental circuses, with his aerial novelty.

P. T. Barnum saw the Dunbars during the season abroad, and engaged them for his show. They remained with "the greatest show on earth" until the winter of 1902, playing in London and European cities during the "Big Show's" tour of 1900. During this time Mr. Dunbar evolved various novel and sensational aerial specialties, and he claims to be the first to introduce a casting act, with a comedy element, in vaudeville.

It was in 1904 that the Four Casting Dunbars made their vaudeville debut at the Orpheum, Brooklyn.

Mr. Dunbar is a remarkable athlete. Notwithstanding his age and years of service, he is at present one of the most agile and reliable aerialists.

KELLY'S NEW SKETCH.

"One Best Bet" is the title of a new act collaborated upon by Herbert Hall Winslow and John T. Kelly, in which the latter has been booked in vaudeville by Al Sutherland.

It is a comedy piece.

MAGICIANS DINE.

The largest assembly of magicians ever brought together gathered at the Marlboro Hotel Thursday of last week at the annual banquet of the Society of American Magicians. The mystifiers and their guests numbered more than two hundred.

The guest of honor was Harry Kellar, who recently announced his intention to retire from the stage, and to signalize the event a jeweled medal was presented to the veteran. The presentation followed Mr. Kellar's exhibition of magic, the first of a series in which the artists sought to entertain and puzzle each other after dinner.

Replying to Roltaire, who made the presentation address, Mr. Kellar spoke entertainingly of his early struggles and closed with a little lecture of advice to his fellows.

"If the art of magic is worth while," he said, "it is worth painstaking development. The great necessity of the magician is a faculty of determination. If you invent some trick that you believe to be clever, keep working at it. Improve it. Put your best efforts upon its development. And be sure you keep the secret for yourself. Don't give it to your fellow magicians. I like to be puzzled myself and I frequently am completely mystified by new arts in magic. This is true of all our craft; lacking the secret of a new trick the most skillful magician is as easily fooled as the veriest 'rube' that ever came down Broadway."

Speaking of his early experiences, as an illustration of the value of perseverance, Kellar told how he went from town to town during the early part of his career, with scarcely enough money to pay his way. The turning of his fortunes happened in Washington. He was without funds, but managed to persuade Harry Ford, of Ford's Theatre, to let him give a show. Robert Ingersoll a few nights before had given one of his lectures, and the idea of showing an expose of the tricks by which the spiritualists secured their effects occurred to Kellar. At the Sunday night show the house was packed and Kellar left Washington with his pockets bulging with money. It was shortly after this that he made his immensely successful trip through South America.

A great deal of interest was aroused by Harry Houdini, who showed a trick new to most of the professionals. He said he had gotten it from a Hindoo during the World's Fair. With a committee of two, one Dr. Ellison, recognized as an authority on illusions, and the other Dr. Harrel, a throat specialist, standing within "arms' length of himself on the bare stage, Houdini first placed a paper of needles in his mouth. Then he chewed up a length of silk thread, talking nearly all the time, and finally drew the thread out with the needles neatly strung.

Horace Goldin gave an exhibition of "Diabolo" and scattered through the series of after-dinner addresses other magicians displayed their skill. Signor Deadato, an Italian who has not yet played in this country, showed several tricks; Roltaire had a magic clock that answered questions and obeyed commands, and President Francis J. Werner did the plate-and-handkerchief trick.

Thurston, whom Kellar has designated as his successor, was present, but beyond a few simple card palming feats did not attempt to entertain.

PARKS AND FAIRS

Providence, R. I., June 11.

"The Fall of Babylon" at "Vanity Fair" has fallen. About 200 actors "fell" for and with it. Most have nothing but a view of Providence for their week's service. Some who came with trunks have left the contents, with the trunks, with landlords and landladies. It's very sad. The Vanity Fair Co., operating the park, claim it did not engage the people for the spectacular, but one Robert Walters, of New York, is responsible, and "Bob" quit before "The Fall" blew up. The company offered transportation home to several members, but some declined and said they would sue it for salary. A couple of attachments were placed against the park last week. It's very sad, so early in the season, and with so little rain. The trouble in Providence is the immense population, which goes to Boston for an outing; don't know it's summer yet.

General Manager Meyer at the Providence park this week stated Walters was the president of the Hippodrome and Park Syndicate of America, which had contracted with "Vanity Fair" to supply attractions on an 80-20 per cent. basis. Mr. Meyer says Walters drew his share of the percentage of the receipts daily, but failed to appear with the salaries on Saturday. The Hippodrome and Park Syndicate is at 1402 Broadway, New York City.

The New York offices, in the Knickerbocker Theatre building, of the American Hippodrome and Park Syndicate were closed all this week, following the collapse of that concern's enterprise in "Vanity Fair," Providence. R. F. Walters, who had charge of the offices has been offering acts fourteen weeks in the place mentioned, as well as shows handled by the same concern in Rochester and Albany. The 200 people who were thrown out of employment in Providence got back to New York this week. Their fares were paid by the managers of "Vanity Fair," and each was given a dollar or two. Max C. Anderson, of the Hippodrome, did not fare so well in the venture. He had loaned several thousand dollars worth of costumes to Walters for a production of "Neptune's Daughter," as well as the costumes used by a troupe of Zouaves. On Saturday these costumes were tied up with an attachment. In Altro Park, Albany, the show did not open, although it was to have begun last Saturday. The artists engaged received no money, according to one of them who got back to the city Monday. Robert F. Walters first came into prominence several seasons ago when he promoted four parks, among the number being the present "Luna" in Buffalo. None attained any measure of success.

Godfray's Pavilion, Grand Rapids, Mich., is playing vaudeville.

A new airdome started at Crawfordsville, Ind., with Mace Townsley as manager.

Wilbur Miller, well known as a park manager in the East, has been engaged to manage Olympic Park, Newark, N. J., this season.

R. B. Kelly has opened his new air-dome at Birmingham, Ala., with vaudeville.

The William Morris office is booking Paxtang Park, Harrisburg, Pa., through William Josh Daly.

The airdomes at Washington and Bloomington, Ind., are now open, vaudeville being the entertainment.

The Powers Bros.' skating rinks at Altro Park, Albany, and Luna Park, Schenectady, N. Y., opened May 28.

The new airdome at Grand Rapids, Mich., seating 2,000, opened on Saturday last with vaudeville and moving pictures.

Hardy, the high wire artist, closed in the middle of the week at "Golden City," Canarsie, L. I. The park is booked by Reich & Plunkett.

Harry Kaufman, of the New York Vaudeville Contracting Company, is spending the summer in his place, Sherman Park, Westchester County.

"Doc" (W. W.) Freeman opened his "Cake Walk" at "Luna" Park, Coney Island, last Sunday. It is a movable platform, which keeps the walker guessing about his balance.

Brandy Bros., of Savannah, Ga., having met with success with the first airdome which they recently opened at Augusta, Ga., have decided to build a small circuit of airdomes in the south.

A. R. Rogers, who promoted the Boston Hippodrome and Society Circus, which went on the rocks in Boston recently, is organizing a novelty Oriental spectacle called "The Chinese Festival and Feast of Lanterns" for Atlantic City, and in a circular letter invites the booking agents to submit attractions.

The new Thompson & Dundy summer park at Fort George, New York, is scheduled to open to-day with the usual line of amusement devices. All the concessions have been disposed of. The park contains Bostock's "Rounders," said to be one of the most elaborate "merry-go-rounds" in the world; miniature railroad, cycle swing, and "Figure 8."

Saginaw, Mich., June 11.

The formal opening of Riverside Park took place Sunday, June 7, with an attendance of 10,000. W. A. Rusco, Frank Schwartz and Y. Baum are the new promoters who expect to spend considerable money in order to make "Riverside" one of the finest resorts in northern Michigan. No admission is charged. Attendance so far double what it has been other years.

Fleischman's Baths continue to use the atmosphere for advertising purposes. A short time ago an imitation airship far up in the skies attracted a great deal of attention. This week on a line stretched from the Metropolitan tower to an upper floor in the Flatiron Building (New York) was suspended a "dummy" to a trapeze.

attired in regulation acrobatic costume. The wind caused the "dummy" to do all sorts of tricks up in the air, and crowds continually gazed in wonder, then smiled as they moved on.

Beechwood Park, Philadelphia, has given up the ghost thus early in the season. It quit this week. Even the "free gate" could not save it, and this is quite remarkable in face of the assertion made by its promoter, a traction man, with no park experience, who stated when "plugging" his enterprise: "Why, with Beechwood along the line of the new elevated, if we only had a ring-tail monkey on exhibition, we wouldn't know how to handle the crowds." And they didn't, for the crowds never came. Some suburban traction company in Philadelphia backed the venture.

Albany, N. Y., June 11.

There's something coming off this season in the office of the Department of Agriculture for New York State. Commissioner A. A. Pearson has told all the fair managers that if any "trimming" goes on upon the grounds the State appropriation will be cut off. By "trimming" the Commissioner means restricted exhibitions or gambling, and the Commissioner has a statute to back him up on the issue. The law states the appropriation is for the purpose of devoting itself to the improvement and breeding of cattle, and promotion of domestic arts. The permission of the education of "rubes" through 'wise boys' from the cities must be exterminated.

The summer of 1908 doesn't hold out much promise to the park managers and promoters. The prevailing wail is that when the attendance is large, it is composed only of sight-seers. There is no money in the summer park crowds this season. The conditions over the country for the past winter and spring are having its effect upon the parks, forecasted by a well informed park man as early as last February. He then predicted in VARIETY that conservatism must rule for the summer if the managers were to weather the storm which would be brewed by the public hanging on to their nickels, dimes and quarters. VARIETY has been in receipt of several communications from different points complaining that park managers have been unable to meet obligations, but owing to the earliness of the season, none has been printed.

Denver, June 11.

Denver's much advertised new park, "White City," opened Decoration Day. It is undoubtedly the costliest amusement enterprise in the state, but much over-rated. The attractions have received so much exaggerated advertising, the public is disappointed. The attendance has dropped to almost nothing on account of the "hold-up" prices charged for everything. Visitors are held up from the time they get in until they go out, and this will be hard to overcome. The park is really beautiful, but impossible in the day time as there is no protection from the sun except in the Rathskeller. This is the only park in Denver where liquors are sold. The Tuilleries opened June 7 with free vaudeville in the Airdome, and balloon races as outside attraction. The park has been entirely remodeled and many new concessions will be seen.

"The Diving" show at "Dreamland," Coney Island, seems to be doing about all the business to be had in the enclosure. On Saturdays and Sundays, when admission is charged to "Dreamland," the attendance has been light in comparison to the crowded condition of the Island and other resorts for the past two weeks. None of the "Dreamland" concessions is gloating over the prospects; most are busy finding excuses why the crowds do not come in.

At Steeplechase, Coney Island, the enclosed summer park, which is Geo. C. Tillyou's own idea, doesn't seem to strike the popular fancy. It acts on the crowds as though they were confined in an indoor resort, and the loss of the view of the sky is keenly felt. On rainy days and disagreeable weather, for which the covering above has been designed, it may be different. The horse race, the once popular feature of the Steeplechase, has been lowered and lengthened since the recent fire. Both have injured the popularity of the ride though rendering it less dangerous. Steeplechase probably has more small little tricks abounding for the innocent fun of visitors than any three other parks in the country.

It is surprising what an "easy mark" as a rule a park manager is. Before the season has fairly started reports commence to come in of that or this scheme bursting, and in each a park manager or managers have been interested. In some parks it is a serious matter. Relying upon the promise of dreamers, they have sought no further, and now are up in the air over booking and attractions. The most fair and attractive system of engaging attractions ever offered managers (or anyone else for that matter) was passed over by the park people, they preferring the rainbow talk of rainbow promoters. The probable result will be that before the season is very far along on its way, some of these managers who have hitched their carts to horses which have run away will be heavy sufferers at the box office; also through the prices they will be charged for attractions they must have on the moment. And still, next season these self-same men will likely "fall" for the first chap who comes along with an idea which he can exploit in flowery English. Summer park managers are a funny lot of business men; almost as funny as some of the agents they do business with.

VAUDEVILLE TEAM WINS TWICE.

Chicago, June 11.

A baseball nine from the Majestic won two ball games last week by the following scores:

[illegible]

	1	2	3	4	5	6	7	R.	H.	A.	E.
McVickers'	0	0	0	0	0	0	0	0	0	4	12
Born in Blue (Majestic).....	0	0	0	2	3	5	0	x	10	9	4
(Batteries)—McVickers—Patterson and Frank:											
Boys in Blue—Rusks and Ryan; 3-base hit, Hallick;											
2-base by Ryan and Lucas. Base hits—											
Rory in Blue; 9: McVickers, 0; double play, Ryan,											
Ehlert and Ruske; 1st by pitcher, Patterson, 3;											
base on balls, Ruske, 3; struck out, Ruske. 12:											
Patterson, 5. Umpire, Wm. Huraky. Attendance,											
5,000.											

VARIETY ARTISTS' ROUTES

FOR WEEK JUNE 15

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from JUNE 14 to JUNE 21, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Addresses care managers or agents will not be printed.)

"C. R." in the list indicates the route of the circus named, with which the artist or act is with, and may be found under "CIRCUS ROUTES."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN TUESDAY MORNING TO ENSURE PUBLICATION.

Bush & Elliott, 1549 45, Brooklyn.
Bussler, Walter H., Orphis. Madison, Wis., Indef.
Bulger, Jesse Lee, Northside, Pittsburgh.
Burtinco, The, Kington Bros., C. E.
Butler, Johnny, Junction Pk., New Brighton, Pa.
Butler, J. L., 219 E. Bouvier, Philadelphia.
Buxton, Chas. C., Crystal, Menasha, Wis., Indef.
Byers & Hermann, K. & P. 5th Ave., N. Y.
Byrd & Vance, 1022 Wrightwood, Ave., Chicago.
Byron & Langdon, Keith's, Phila.
Byrons' Musical Five, 5138 Indiana, Chicago.

Clinton, Chris., 48 W. 28, New York.
Clippert Sisters, 406 Blawatt, Seattle.
Clivette, 214 Indiana, Chicago.
Cogswell, Cycling, 216 W. 21, N. Y.
Coke, Frank, Austin & Stone, N. Y.
Clover Comedy Club, 838 Sydenham, Phila.
Cox, Lono, 5511 Lake, Chicago.
Coate, Charlotte & Margaret, 1553 B'way, N. Y.
Coby & Garron, 989 Putnam, Brooklyn.
Cohen, Isadore, 754 Westchester, Bronx, N. Y.
Cole, Bert, Hagenbeck-Wallace, C. R.
Cole & Clemens, Proctor's, Newark.
Colsons, Singing, 102 W. 38, N. Y.
Collins, Eddie, Oakbrook, Wis., Indef.
Collins, Nina, 205 W. 102, N. Y.
Collins & Brown, 148 Koelucko, Brooklyn.
Conklin, Billy W., 441 W. 10, Erie, Pa.
Conline & Lawrence, 249 So. May, Chicago.
Conn, Downey & Willard, 21 Electric Pk., Cedar Rapids, Ia.
Connors, George, Barnum & Bailey, C. R.
Connelly, Mr. & Mrs. E., 6140 Indiana, Chicago.
Comrades, Four, 834 Trinity, N. Y.
Conlon & Carter, Unique, Winnepeg, Indef.
Connelly, Edward, Lake Sunapee, N. H., Indef.
Cook, Frank, Austin & Stone, N. Y.
Cooke, Maurice B., White City Pk., Dayton, O.
Cooke & Rother, 3154 Prairie, Chicago.
Cooper, Jas. & Lucia, 2111 Amsterdam, N. Y.
Cooper & Robinson, 822 Mott, Bronx, N. Y.
Corella, Three, Hagenbeck-Wallace, C. R.
Cognallan, Eight, Ringling Bros., C. R.
Corners, Grimes, Newfield, N. Y.
Cosmar, Mr. & Mrs., 802 W. 121, N. Y.
Coubay, William F., 464 W. 34, N. Y.
Couthoul, Jessie, 6532 Harvard, Chicago.
Courtleigh, Wm., Lamba Club, N. Y.
Coyne & Tindin, 7086 Washington, Chicago.
Cower, Jimmie, 85 Canal, Binghamton.
Crawford & Manning, 255 W. 48, N. Y.
Creasy & Dayne, Orpheum, Los Angeles.
Cremes, De Witt, 633 Church, Ann Arbor, Mich.
Cree & Co., 1404 Borie, Phila.
Criterion Male Quartette, 156 5th Ave., N. Y.
Cronin, Morris, 21 Alfred Place, London, England.
Crows, Billy, 2880 Sarah, Pittsburgh.
Crows, Wm. H. & Co., 358 Dearborn, Chicago.
Crucible, Mysterious, 241 Heyward, Brooklyn.
Cummings & Merley, Unique, Los Angeles, Indef.
Cunningham, Al., 200 W. 44, N. Y.
Cunningham & Smith, 188 E. 94, N. Y.
Curtin & Blossom, 61 Newell, Greenpoint, B'klyn.
Curtis, Palmer & Co., 2086 Newstead, Brooklyn.
Curtis, Sisters, Hippodrome, London, Indef.
Cutty, Musical, Hippo., Liverpool, Eng.

Just to remind you of That Tall, Slender,
Funny Man. In One

AL CARLETON

Carrillo, Leo, c. o. VARIETY, N. Y.
Carlin & O'Connell, 913 Prospect, Buffalo.
Carlike & Baker, 127 W. 53, N. Y.
Carrie, Mlle., 504 Ashland Bk., Chicago.
Carol Sisters, 316 W. 140, N. Y.
Carmen Sisters, Pantages, Seattle, Indef.
Carroll & Cooke, Hotel York, N. Y.
Carroll & Judge Trio, Ringling Bros., C. R.
Carroll, Nettie, Barnum & Bailey, C. R.
Carson & Willard, 2210 No. Lambert, Phila.
Carson & Devereaux, 305 Sycamore, Evansville.
Carson Bros., 623 58th, Brooklyn.
Carson & Farnum, 285 E. 24, N. Y.
Carter, Chas. J., "Milton," Queens, Sydney, Aus.
Carter, The, 921 9th, La Salle, Ill.
Carter, Taylor & Co., 111 E. 176, N. Y.
Carter & Waters, 158 Greenfield, Buffalo.
Cartmell & Harris, 180 Nevins, Brooklyn.
Carver & Murray, 229 W. 38, N. Y.
Casetta, The, 4018 So. Artesian, Chicago.
Casey & Craney, 154 So. 5, Elizabeth.
Caswell, Maude, Gibbons Tour.
Castano, Edward, 104 W. 61, N. Y.
Castor, 14 Grove road, Glashan Park, London.
Chadwick Trio, 229 W. 38, N. Y.
Chambers, The, 1351 45, Boro Pk., N. Y.
Chantrell & Schuyler, 219 Prospect, Brooklyn.
Chapin, Benjamin, Lotos Club, N. Y.
Chester & Jones, 211 E. 14, N. Y.

Bentley, Musical, 111 Clippert, San Francisco.
Benton, Maggie, 134 Taylor, Springfield, O.
Berkes, The, 409 W. 30, N. Y.
Bergin, E. Howard, Adelbert Hotel, Kansas City.
Bernier & Stella, 22 Haywood, Providence.
Bernstein, Mac & Ruth, 2518 E. 40th, Cleveland.
Berry & Berry, Great Valley, N. Y.
Beverley, Frank & Louisa, Crystal, Denver.
Big City Quartette, Temple, Detroit.
Bill & Bob, She's, Buffalo.
Bingham, Kittle, 335 Beacon, Somerville, Mass.
Bingham, Kittle, 335 Beacon, Somerville, Mass.
Bingham, Seaside, Providence.
Binney & Chapman, Gen. Columbia, Tenn., Indef.
Bisett, John, 158 W. 45, N. Y.
Bisset & Scott, Empire, London, Indef.
Blamphin & Hehr, White City Pk., Trenton.
Blanchard, Eleanor, Bijou, Duluth, Minn.
Blue Cadets, 51 Hanover, Boston.
Blush, T. E., 8241 Haywood, Denver.
Boorum, Mattie, 154 Clifton Pl., Brooklyn.
Booth & Gordon, Bijou, Jamestown, N. D.
Bobbler, Henry, 63 Forest, N. Y.
Bolsen, Five, 44 Curtis, Grand Rapids.
Borella, Arthur, Barnum & Bailey, C. R.
Bottomley Troupe, N. A. C., 13 Cedar, Brooklyn.
Bouldon & Quinn, Ringling Rocks, Potstow, Pa.

Bowers, Walters--Crooker

Bowery Comedy Quartet, 821 Charles, W. Hoboken.
Bowers & Smith, Oliver, Everett, Mass.
Borral & Nevado, 130 E. 19, N. Y.

SEND IN YOUR ROUTE

VARIETY Prints No Route Not Received Direct

Bowen & Vetter, 813 N. Wash., Baltimore.
Borin Troupe, Hagenbeck-Wallace, C. R.
Borin & Zeno, 507 Ellwood, Joliet, Ill.
Bowman Bros., 320 W. 43, N. Y.
"Boys in Blue," 240 E. 21, N. Y.
Boyce, Jack, 1553 Broadway, N. Y.
Boyd & Veola, 119 E. 14, N. Y.
Bradford, The, 230 W. 41, N. Y.
Bradna & Derrick, Barnum & Bailey, C. R.
Brady, The, 209 W. 43, N. Y.
Brenon & Dowling, Majestic, Montgomery.
Brigham, Anna R., 28 Exchange, Binghamton.
Brins, L. B., 23 Haymarket, London, Eng.
Brantford, Tom, Park Hotel, Fox Chester, N. Y.
Brinkman, The, 230 W. 41, N. Y.
Brindamoor, 1553 Broadway, N. Y.
Brison, Alex., Barnum & Bailey, C. R.
Britton, Sadie, Coliseum, Burlington, Ia., Indef.
Broad, Billy, 1558 Broadway, N. Y.
Broadway Quartette, Young's, Atlantic City.
Brook, Trio, Potomac, Pa.
Brooks & Jeannette, 1662 Madison, N. Y.
Brooks & Vedder, 125 W. 43, N. Y.
Brownlee, The, R. F. D. No. 8, Topeka, Kas.
Brown Bros., & Doc Kealey, 1246 Wabash, Chicago.
Brown, George, Barnum & Bailey, C. R.
Brown, Jewel, Hank's Superba Co.
Brown & Navarro, 4 W. 185, N. Y.
Brooks & Clark, 2464 Faxon, Philadelphia.
Brown & Wilcox, 71 Glen, Malden, Mass.
Brown & Wright, 244 W. 45, N. Y.
Brownings, Flora, 1553 Broadway, N. Y.
Brownings, Mr. & Mrs., Hotel Everett, N. Y.
Brownings & Le Van, 896 Cauldwell, N. Y.
Brucos, The, Electric Pk., Kankakee, Ill.
Brunette, Cycling, 231 Cross, Lowell, Mass.
Bryant & Saville, 2323 N. Bouvier, Phila.
Burke & Finn, 44 7th Ave., N. Y.
Burton & Brooks, Fair Haven, N. J.
Buckley, Musical, 297 Avenue B., N. Y.
Buckley Trio, 648 E. Center, Marion, O.
Burdette, Madeline, 212 W. 44, N. Y.
Burke, John & Mae, Orpheum, Lowell, Mass.
Burke, John P., Flood's Park, Baltimore.
Buckley's Dogs, Ringling Bros., C. R.
Buckley State Four, 2364 E. 57, Cleveland.
Buffalo, Young & Vera, Majestic, St. Paul.
Burcos & Clara, Barnum & Bailey, C. R.
Burgess, Harvey J., 637 Trenton, Pittsburgh.
Burnell, Lillian, 511 W. North, Chicago.
Burton & Matt, 1185 Valencia, San Francisco.
Burton & Shea, 111 7th Ave., N. Y.
Burton & Vans, Dreamland, Decatur, Ill.
Burrows Travers, Co., 116 E. 25, N. Y.

Chinquilla, Princess, Shoreview Pk., Jamaica, L. I.
Christy, Wayne G., 778 8th Ave., N. Y.
Claire, Ina, Cascade, New Castle, Pa.
Clare, Sydney, 64 E. 110, N. Y.
Clairmont, 2061 Ryder Ave., N. Y.
Clark, Edward, 1553 Broadway, N. Y.
Clark, Geo. G., 2464 Patton, Phila.
Clark, John F., 425 Forest, Arlington, N. J.
Clark & Duncan, Bijou, Jackson, Mich.
Clark & Temple, Park, Henderson, Ky.
Clarke, Harry Corson, 130 W. 44, N. Y.
Clark & Sebastian, Barnum & Bailey, C. R.
Clarke, Wilfred, 130 W. 44, N. Y.
Clarke, Three, Ringling Bros., C. R.
Clausius & Scarlet, 353 Amsterdam, N. Y.
Claus, Martha, 15 Old Broadway, N. Y.
Clayton & Drew, Majestic, Dallas.
Clemento, Frank & Etta, 139 W. 27, New York.
Clifford, Billy S., Cliffords, Urbana, O.
Clifford, George A., Comedy, Brooklyn, Indef.
Clifford & Nolan, Cohen's Hotel, Lee Ave., B'klyn.
Clifford & Raldis, 1975 Bergen, Brooklyn.
Clifford, Lew, 123 Ave. C., N. Y.

Abel, Geo., & Co., 7th Ave. and 37th, N. Y.
A B O D Girls, 783 Hewett Pl., Bronx, N. Y.
Abdallah Bros., Three, 417 E. 14, N. Y.
Abbott, Andrew, Co., Princess, Columbus, O.
Acton & Kloris & Co., 1553 Broadway, N. Y.
Adair & Dolin, Barnum & Bailey, C. R.
Adair, Art, Hagenbeck-Wallace, C. R.
Adams M. Klrke & Co., St. Louis Am. Co., Indef.
Adams & Halligan, 2008 Wabash, Chicago.
Adams, Mabel, King Edward Hotel, N. Y.
Adels, Box 249, Champaign, Ill.
Ago, John, Ringling Bros., C. R.
Ahearn, Chas. & Vesta, Hippo., Ocean City, N. J.
Alabama Comedy Four, 233 W. 38, N. Y.
Albena & La Brant, 212 E. 25, N. Y.
Alberto, Barnum & Bailey, C. R.
Alburtus & Miller, Moorish, Cal., c. o. Miller.
Aldo & Vannerson, Abbots, Havana, Cuba.
Alhale, Alme, Majestic, St. Paul.
Allen, A. D., 92 Market, Newark.
Allen, Josie, 351 St. Nicholas, N. Y.
Allen, Searle & Violet, 222 E. 14, N. Y.
Allon, Leon & Bertie, Grand, Paris, Ky.
Allister, Harry, 11 Rue Geoffrey Marie, Paris.
Alpha Troupe, Cole Bros., C. R.
Alrons, Zoeller Trio, 209 Hemlock, Brooklyn.
Alvord, Ned, Ringling Bros., C. R.
Alvares Troupe, Ringling Bros., C. R.
American Banjo Four, 1431 Broadway, N. Y.
American News Boys Trio, Gen. Newark, Indef.
American Newsboys Quartette, Original, Hippo., Evansville.
Americus Comedy Four, Bijou, Flint, Mich.
American Trio, 58 Penn Ave., Newark.
Anderson & Ellison, 812 Chestnut, Erie, Pa.
Angell Sisters, 405 W. New York, Indianapolis.
Apollo Bros., 349 W. 4, N. Y.
Apollo, Orch., Benton Hotel, Benton Harbor, Mich.
Ardo, Ringling Bros., C. R.
Arndt & Felix, 22, White City, Trenton.
Around the World in an Airship, Grand, Spokane.
Ardo & Eddo, 500 E. 84, N. Y.
Arberg & Wagner, 1412 Tremont, N. Pittsburgh.
Arionas, The, 148 W. 68, N. Y.
Armstrong, Grace, Majestic, Cranfordville, Ind.
Armita & Burke, 388 Comstock, New Brunswick.
Armstrong & Verne, Ramona Pk., Grand Rapids.
Arnot & Gunn, 215 6th Ave., N. Y.
Arthur, W. J., Columbia, Knoxville, Indef.
Atlantic Comedy Four, 129 Stockholm, Brooklyn.
Anberts, Les, 14 Probet St., Ill., Hamburg, Ger.
Auburn, Three, 835 Beason, Somerville, Mass.
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Latona, Frank, Palace, Leicester, Eng.
Lawler & Daughters, 100 W. 105, N. Y.
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La Rose & La Gnata, 29 Hancock Pl., N. Y.
La Raab & Scottie, 333 Locust, Johnstown, Pa.
Larke & Adams, St. Louis Am. Co., Indef.
La Marche, Frankie, 436 E. 26, Chicago.
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La Rex, Wonderful, Clara Turner Stock Co.
La Van Trio, Barnum & Bailey, C. R.
La Viola, Hotel Franklin, 195 Rue Buffalt, Paris.
La Vine Cimeron Trio, Ocean View Pk., Norfolk.
La Velle & Grant, 226 E. 14, N. Y.
Lavette, & Doyle, 840 N. 2, Hamilton, O.
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Lawson & Mason, Alhambra, Brussels.
Le Anders, 395 Madison, N. Y.
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Lee Tung Foo, 1223 2d, E. Oakland.
Leahy, Frank W., Manhattan, Norfolk, Va., Indef.
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Lowe, Musical, Acme, Sacramento.
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Madden, Joseph, 189 W. 47, N. Y.
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Marshall, Bert, 228 Spicer, Akron, O.
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Musical Comedy.
Orpheum.

It is some years since Gardner and Revere have played in New York City. They are known now as a "Western act," having remained out in the wooly for some time. There is an abundance of singing and comedy in the number, the latter supplied by Mr. Gardner in character make-up (with an ill fitting wig), and music from the same source on a guitar. Mr. Gardner features the playing of the guitar while holding the instrument on his knees in the position of an auto-harp. Miss Revere does the greater share of the singing. On early at the Orpheum Monday evening, the house evinced a strong liking for the number.

Time.

Chas. B. Ward, Kathryn Klare and Company.

"Twin Flats" (Comedy).
16 Mins.; Full Stage.

Brighton Beach Music Hall.

"Twin Flats," another "mistaken identity" sketch built along familiar farcical lines, is being shown for the first time hereabouts (excepting a week at the Novelty) by Chas. B. Ward, Kathryn Klare and Company. There are a few bright lines sprinkled through the offering and one or two situations, good for the ever elusive laugh. The idea in the main, however, is too much along the beaten path to gain distinction for the players or the author. Two brothers have adjoining flats. The wife of one has vaudeville aspirations and has advertised for a man to assist her in a sketch. The daughter of the other has matrimonial leanings and has arranged to elope with a cousin whom she has never seen. Incidentally the brothers also have notions, one to cheat an auto concern out of \$50, and the other is trying to hedge for the same amount held against him by a piano firm. The bills have been placed with a collection agency. A representative calling at the house is mistaken by the daughter for her sweetheart, and by the wife as the assistant for her act. This offers the basis for the comedy. Mr. Ward is the collector and does very well with the light comedy role, but there is nothing to the part upon which to judge his ability. Miss Klare, possibly the wife (the program didn't state definitely), sang an Irish song, displaying a voice worthy of more

prominence. The young woman playing the daughter handled the small role ably. The song at the finish should be changed or dropped. Even the daughter, silent at the time, yawned while the principals were singing "Love Me and the World is Mine."

Dash.

OUT OF TOWN.

"Darktown Fire Brigade."

35 Mins.

"Coney Island," Cincinnati.

Many men and boys are casually walking around. Part engage in a ball game, stopped by a policeman. Billy Kersands and several of the company, including Mrs. Kersands, engage in songs and dances, and there is a "pickaninny" band parade. The entire company, singing plantation songs, disappear, some in a saloon known as "Hogshead John's." The scene is laid in Little Bucktown at one end and Rat Row at the other. The women are sitting in the windows and the colored innkeeper is engaged in entertaining his guests. At the saloon a number of "coons" get "bad." The wife of one is out "razoring" for her "man." Finding him, she drags him toward home, when they run up against all sorts of obstacles. Next a fight is started. During the fight a fire is discovered. The Coontown Fire Brigade gave a funny burlesque on "Fighting the Flames." Amidst it all there is singing and dancing. Billy Kersands, the old-time minstrel, employs new methods to produce slapstick comedy, original as well as amusing. Sunday it was intended to give but one show, but the demand for seats was so large that they were compelled to give a second show. Chas. L. Jackson, the stage manager, gradually whipped it into better shape after the first performance. The managers (Harkinson & Lowry) rightfully claim that they have produced something different and original. 102 people are employed, all colored.

H. Hess.

The Stadium Trio.

"The Mysterious Gymnasts."

14 Mins.; Full Stage.

Earl Theatre, Pueblo, Colo. (Week June 1.)

The Stadium Trio, doing a ring turn, have enlarged the act, carrying a special set of scenery, and a "black art" cabinet. A number of tricks, ranking as only fair if shown on a fully lighted stage, appear startling through the effect given by the "black art." Near the finish, the audience is allowed a sight of the apparatus in order to con-

vince them that wires are not used to assist in the various feats. The act is a distinct novelty.

Harry X. Beaumont.

Ryno & Emerson, Continental Hotel, Chicago.
Rutherford, The, Hagenbeck-Wallace, C. E.
Russell & Davis, Idle Hour, Atlanta, Indef.
Ryan & Richmond, Vaudeville, Sayville, L. I.
Ryan, Nan, & Co., 1338 Broadway, N. Y.
Ryan & White, 504 E. 163, N. Y.
Ryan, Zorella & Jenkins, Barnum & Bailey, C. E.

Samuels, M., Gayety, Asheville, N. C.
Sabin & Mille, Vera, 737 De Kalb, Brooklyn.
Sada-Carinen Sisters, Barnum & Bailey, C. E.
Salomonson, E. M., Prof., Barnum & Bailey, C. E.
Sanford & Darlington, Millville Pk., Millville, N. J.
Sampson & Douglas, Crystal, Denver, Indef.
Samson, Doc, Coburn Greater Minstrels.
Santors & Marlow, Vaudeville, Dedand, O.
Schade, F., Ringling Bros., C. E.
Schmidt, George, Alcazar, New Castle, Ind., Indef.
Shae, Percy James, 5400 8d, Brooklyn.
Schuster, Milton, Palace, Boston, Indef.
Scott, Edouard, Grand, Reno, Nev., Indef.
Scott, Mike, 223 Third, N. Y.
Seamur & Wilkie, 187 Madison, Paterson.
Serge, Gaudy, Midwood Farm, E. Hamdon, Conn.
Sequin, Wood, Eugenia, 2314 Holywood, Toledo.
Semon Trio, Revere House, Chicago.
Seymour, O. G., Electric Pk., Detroit.
Seymour Sisters, 1840 Nicholas, Phila.
Seymour & Nester, 851 St. Nicholas, N. Y.
Shadle, Frank, Ringling Bros., C. E.
Shannon, Four, Saratoga Hotel, Chicago.
Sharpe, Dollie, Family, Pottsville, Pa., Indef.
Sharrocks, The, 20 Ravine, Rochester.
Shaw & Shaw, Eastport, Maine.
Shaws, Aerial, Ringling Bros., C. E.
Shayne & King, 119 E. 14, N. Y.
Sherman & Fuller, 853 N. 5, Reading, Pa.
Sherr, Eddie, 212 Wood, Detroit.
Shipp, Julia, & Edward, Barnum & Bailey, C. E.
Shirhart, Annon, Crystal, Detroit, Indef.
Short & Edwards, Bijou, Bemidji, Minn.
Shoer, Willie, 226 E. 89, N. Y.
"Six Little Girls & Teddy Bear," Shea's, Buffalo.
Sie Hassan Ben Ali, Luna Villa, Coney Island.
Slams, The Mystic, Box 899 Dobbs Ferry, N. Y.
Steinert & Thomas, 120 W. 135, N. Y.
Stegriats, The, Sells-Floto C. E.
Siddman, Sam, 6111 Quincy, Cleveland.
Sidonne & Kellie, 424 E. Chicago Ave., Chicago.
Silver Stars, 51 Hanover, Boston.
Simmons, Musical, 204 E. 52, N. Y.
Singer's Dramatic, 101 W. 40, N. Y.
Smiths, Aerial, Ringling Bros., C. E.
Smith Bros., 66 Hawthorne, Hartford.
Smedley & Emie, Co., 158 Arnold, Providence.
Snyder & Buckley, K. & P. 5th Ave., N. Y.
"Septette," Spokane, Wash.
Soper, Bert, Star, Altoona, Pa., Indef.
Somers & Storke, Harlem Pk., Rockford, Ill.
Souder, Pearl, Ringling Bros., C. E.
Spaulding & Dupree, Box 285, Osaing, N. Y.
Spears, Bert, Melrose, Highlands, Mass.
Spencer, Lloyd, Lyric, Houston, Indef.
Spisael Bros. & Mack, Indiana Pl., Greendale, N.Y.
Sprague & Dixon, 506 Mt. Hope Rd., Cincinnati.
Stants Bros., Barnum & Bailey, C. E.
Stafford & Stone, 624 W. 139, N. Y.
Stanford, Billy, 214 Elmer, Reading, Pa.
Stanley, B., Barnum & Bailey, C. E.
Stanley & Seaton, Orpheum, Alberta, Canada, Indef.
Stanton & Sandberg, 711 Orchard, Chicago.
Steinert, Thomas, Trio, 471 Lenox, N. Y.
Sterling, Kitty, Nelson, 1806 No. 12, Phila.
Stearns, Al., 21 Paragon Pk., Boston.
Stevens, E. J., 135 So. First, Brooklyn.
Stevens & Boehm, 825 E. 14, N. Y.
Stewart & Desmond, 147 W. 142, N. Y.
Stephens, Harry, 242 W. 43, N. Y.
Stickney, Emma, Ringling Bros., C. E.
Stickney, Miss R., Barnum & Bailey, C. E.
Stickney's Pony and Dogs, Hempstead, L. I.
Stickney, Robert, Ringling Bros., C. E.
Stirk & Dan, 28 Hancock, Brockton, Mass.
Stoddards, The, Star, New Kensington, Pa.
Stone, Wizard, Hippodrome, London.
St. Claire, Minnie, 4009 Easton, St. Louis.
St. Elmo, Leo, 1559 Broadway, N. Y.
St. Onge Bros., 22 Portland, Worcester.
Strickland, E. C., 203 Elliott, Buffalo.
Stotsman & May, 1553 Broadway, N. Y.
Stuart & Keeley, 822 College, Indianapolis.

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Sully & Phelps, 2329 Bolton, Phila.
Summers & Winters, 2329 Prairie, Chicago.
Sunny South, Empire, Stratford, Eng.
Sutcliffe Troupe, Palace, Halifax, Eng.
Sweet, Eugene, 25 Cherry, Providence.
Sweeney, John S., 452 Turner, Allentown, Pa.
Swor Bros., 718 W. 62, Chicago.
Sybow, Barnum & Bailey, C. E.
Symphonica Musical Trio, 26 N. Jefferson, Dayton.

T

Taneau, 10 Central, Brooklyn.
Taneau, Felix & Charles, 321 E. 93, N. Y.
Tanka, Ringling Bros., C. E.
Taylor, Tell, La Salle, Chicago, Indef.
Tege & Daule, 2148 No. 106, Chicago.
Tempest Trio, 124 Boneau, Jersey City.
"Ten Dark Knights," Seattle, Wash.
Thayer, Joe, Abbott House, Lynn.
The Quartette, 1858 Broadway, N. Y.
Thomas, David, care of Meyer, Atlanta, Ga.
Thompson, Harry, 112 Covert, Brooklyn.
Thompson Sisters, Elite, Rock Island, Ill., Indef.
Thorne, Mr. & Mrs., Luna Park, Buffalo.
Thornton, Geo. A., 1123 Broadway, N. Y.
Thaleron, Hagenbeck-Wallace, C. E.
Thammanias, Hagenbeck-Wallace, C. E.
Tiddlawinks & Dugan, 508 Hudson, N. Y.
Tisney, Belle, 74 N. Main, Woonsocket, R. I.
Tye, Lillian, 733 Mt. Prospect, Newark.
Tyroleans, Reiners, The Oaks, Portland, Ore.

U

Ullrich, Fritz, 208 W. 44, N. Y.
Urma Sisters, Barnum & Bailey, C. E.
Usher, Claude & Fannie, 35 Henry, Jersey City.
V
Vardman & Johnson, 696 Orchard, Chicago.
Vardon, Perry & Wilbur, Oakford Pk., Greensburg, Pa.
Vagges, The, 4 Green, Auburn, N. Y.

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Valdara, Bessie, 76 W. 85, N. Y.
Valoise Bros., 590 Fairfield, Bridgeport.
Valveno & La More, 20, Tacoma, Boston.
Van Dieman Troupe, Hagenbeck-Wallace, C. R.
Van Eppes, Jack, 15 W. 64, N. Y.
Van Cleve, Denton & Pete, 236 E. 14, N. Y.
Van Dorn & McGill, 241 Henward, Brooklyn.
Van, Miss M., Ringling Bros., C. R.
Vasco, Empire, London, Eng.
Veda & Quintarow, Globe Hotel, Belaire, O.
Vodman, The, 749 Amsterdam, N. Y.
Verdi Musical Four, 46 W. 28, N. Y.
Vermette-Carpotte Trio, 451 Breboenf, Montreal.
Verna, Belle, 335 Beacon, Somerville, Mass.
Viola & Bro., 123 Montauk, Brooklyn.
Viola & Engel, 228 Chauncey, Brooklyn.
Von Dell, Harry, 1553 Broadway, N. Y.
Vynos, The, 366 W. 31, N. Y.

Wade & Reynolds, Masonic, Louisville, Indef.
Walters, Harry, 1553 Broadway, N. Y.
Warren & Faust, Spring Brook, So. Bend, Ind.
Wagner & Gray, 28 Farragut, Chicago.
Wahlund, Tekeia Trio, 208 W. 22, N. Y.
Walte, Willie, 2214 Adams, St. Louis.
Waldorf & Mendes, 110 Green, Albany.
Waller & Maxill, 102 7th Ave., New York.
Walters & Johnson, Mt. Clemens, Mich.
Walker, Nella, 8, Orpheum, Los Angeles.
Walton, Fred, St. James, L. I., Indef.
Ward, Billy, Myrtle Ave., Brooklyn.
Wards, The, Ringling Bros., C. R.
Warner, Stanley M., 126 W. 112, N. Y.
Watson & Little, 301 W. 118, N. Y.
Ward Trio, 640 32, Milwaukee.
Warner & Lakewood, 1553 Broadway, N. Y.
Washer Bros., Oakland, Ky.
Waterbury Bros. & Tenny, G. O. H., Syracuse.

Watson, Sammy, 333 St. Paul, Jersey City.
Webb, Harry L., Beatrice, Neb.
Webb, Horace, Norris & Rowe, C. R.
Weed, Roy, 434 Lincoln, Chicago.
Welch, Jan., & Co., 248 Fulton, Buffalo.
Wenrick & Waldrin, 342 1-1/2 High, Allentown.
Westworth, Vesta & Teddy, 200 Pratt, N. Y.
Werden & Taylor, 22, Keith's, Boston.
West & Benton, 559 Front, Buffalo.
Wesley & White, Smith Ave., Corona, L. I.
Weston, Sam, 16 E. 111, N. Y.
Wheeler Children, 2514 No. 26, Philadelphia.
Whalley & Whalley, Box 202, Pittsburg, Mass.
Wheeler, Little Children, 2514 No. 26, Phila.
Wheeler, The, 1553 Broadway, N. Y.
Wheeler & Roney, 15 So. Clark, Chicago.
Whelan & Bearles, 1520 Glenwood, Phila.
White Hawk, 750 Westchester, N. Y.
White & Stuart, Keith's, Phila.
Whitman, Frank, 153 Greenwich, Reading.

White, Ed. B., & Rolla, Majestic, El Paso, Tex.
Whittle, W. E., 143 Hornblower, Belleville, N. J.
Whitehead, Joe, 408 W. 83, N. Y.
Wilder, Marshall P., 23 No. New Hampshire, Atlantic City.
Willard & Bond, East End Pk., Memphis.
Williams, Annie Leslie, 4224 Wabash, Chicago.
Williams, Cow Boy, Litchfield, Conn.
Williams, C. W., Richmond Hill, L. I.
Williams & Mayer, 309 W. 56, N. Y.
Williams & Weston, 206 State, Chicago.
Williamson & Gilbert, Hagenbeck-Wallace, C. R.
Williams Duo, Idle Hour, Dennison, Tex.
Wilson, Tony, Heloise & Armors Sisters, 1 Prima rd., Brixton, London, S. E., Eng.
Wilson, Alf. & Mabe, 256 W. 37, N. Y.
Wilson Brothers, 1308 So. 6, Maywood, Ill.
Wilson, Lizzie N., 175 Franklin, Buffalo.
Wilson, Raleigh, Campbell Bros., C. R.
Wincherman, V. F., 201 E. 14, N. Y.
Winkler & Kress, Olympic Pk., Newark.

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Hoo-oo, hoo-oo, hoo-oo, ain't you coming out to-night,
Hoo-oo, hoo-oo, hoo-oo, we'll have lots of fun all right!
Hoo-oo, hoo-oo hoo-oo, the big moon is shining bright.
We'll play hide and seek, and who's it, musn't peek,
Hoo-oo, hoo-oo, hoo-oo.

Winslow, W. D., Barnum & Bailey, C. R.
Winston's Seals, Steeplechase Pk., Bridgeport,
Conn.
Wise, Jack, 39th St., Pittsburg.
Wood Bros., 207 E. 14, N. Y.
Wolf & Zedella, Airdome, Galveston, Tex.
Wood & Woods, Ringling Bros., C. R.
Wood, Ralph, Lyric, Ft. Smith, Ark., Indef.
Woodward, Ed., & May, Bijou, Kankakee, Ill.
Woodford & Marlborough, Casino, Grafton, W. Va.
Wordette & Estelle & Co., Ramona Pk., Grand
Rapids.
Wolfe & Vaughan, 610 Third, E. Cedar Rapids, Ia.
Wolford & Stevens, 150 W. Congress, Chicago.
Wormer Totz, 502 W. 3, Davenport, Ia.
Wornwood, Prof., Barnum & Bailey, C. R.
World & Kingston, Orpheum, Los Angeles.
Worthley, Minthorne, 125 Lexington, N. Y.
Wotan, Barnum & Bailey, C. R.
Wulff, Edward, Barnum & Bailey, C. R.
Wulf, Mme. E., Barnum & Bailey, C. R.
Wurnell, Arnold B., 617 McDonough, Sandusky, O.
Wynn & Lewis, 1533 Broadway, N. Y.

Y

Yackley & Bunnell, R. F. D. No. 8, Lancaster, Pa.
Yaito Duo, 229 W. 38, New York.
Yamamoto Bros., Emerald, Adams Co., O.
Yellermose Sisters, Four, Barnum & Bailey, C. R.
Yarrick & Lalanda, 7 W. Church, Adrian, Mich.
Young America Quintette, 154 Clifton Pl., B'klyn.
Young & De Vole, 8 Lower 5, Evansville.
Youngs & Brooks, Suffern, N. Y.
Young, Dewitt C., & Sister, Majestic, Wausau,
Wis.
Young & Manning, Airdome, Waco, Tex.
Young, Ollie, & Bros., 58 Chittenden, Columbus.
Youtuckey, Prince, Barnum & Bailey, C. R.

Z

Zada, All, Olympic, So. Bend.
Zamloch & Co., 1080 62d, Oakland.
Zanzigs, The, Empire, Hackensack, Eng.
Zaras, 4, 104 W. 40, New York.
Zassell & Vernon Co., 141 E. 15, N. Y.
Zech & Zech, Wheelers, C. R.
Zeddy H. L., 211 E. 14, N. Y.
Zemo, Zemo Troupe, 671 Smith, St. Paul.
Zeno, Bob, 609 N. Wood, Chicago.
Ziegler, N. C., Columbia, Knoxville, Indef.
Zimmer, John, Pantages, Seattle.
Zobedi, Fred, 1481 Broadway, N. Y.

ROUTES RECEIVED TOO LATE FOR CLASSIFICATION

Addison & Livingston, Elkdale Park, Selma, Ala.
Ahearn, Chas., Troupe, Trocadero, Phila.
Alpha Trio, Novelty, Stockton, Cal.
Appley, E. J., Dreamland, McKeesport, Pa.

Arlington Four, Keith's, Phila.
Banks, Breazeale Duo, Majestic, Chicago.
Beattie, Bob, 594 E. 143, N. Y.
Beun, Teddy, Hotel Osborne, Atlantic City.
Burns, Harry, Bijou, Bellevue, O.
Byrne-Golson Players, Airdome, Grand Rapids.
Burton, Hughes & Burton, Family, Kane, Pa.
Byrd & Vance, 1822 Wrightwood, Chicago.
Cogan & Bancroft, Majestic, Chicago.
Craig, Musical, Alhambra, N. Y.
Dare, Harry, Steeplechase Pier, Atlantic City.
D'Arville Sisters, Empire, Grand Forks, N. D.
Edwards, Gus, School Boys and Girls, Colonial,
N. Y.
Evans, Billy, Academy, Norfolk, Va.
Fant's Two, Bijou, Great Falls, Mont.
Fanton, Marvelous, Springbrook Pk., So. Bend,
Ind.
Fisher & Fisher, Gaiety, Phila.
Fullerton & Dersey, Seaside, No. Tonawanda,
N. Y.
Gardner & Revere, Colonial, N. Y.
Garson, Murlon, Colonial, N. Y.
Gleason, John and Bertha, and Houthan, Acme,
Sacramento, Cal.
Graham & Lawrence, Unique, Sidney, N. S.
Halson & Starr, Star, Herkimer, N. Y.
Hawkins, John A., Wheeling Pk., Wheeling,
W. Va.
Helm Children, Sipes, O. H., Kokomo, Ind.
Herz, R. C., Colonial, N. Y.
Hilton, Lew, Keith's, Pawtucket, R. I.
Hoeh, Emil, 70 Schermerhorn, Brooklyn.
Holdsworths, The, Alamo Pk., Cedar Rapids.
Howard & Howard, 22 Grand, Birmingham, Eng.
Jack, Lew, Casino, Chicago.
Karland, Grant, 120 No. Marshall, Norfolk, Va.
Kellie, Edw. & Dixon Sidome, Bijou, Marinette,
Wis.
Kretore, Sipes, O. H., Kokomo, Ind.
La Dallas, Fantastic, 22, Airdome, Cedar Rapids,
Ia.
La Salle & Lind, Dreamland Park, Decatur, Ill.
MacDowell & Prescott Virginia, Alhambra, N. Y.
Majestic Musical Four, G. O. H., Pittsburg.
Malvern Troupe, Cliff Lake Pk., Dallas, Tex.
Marcell & Legett, Gentry Bros., C. R. No. 2.
Mathews & Ashley, Colonial, N. Y.
Mayfield, Viola, Empire, Los Angeles.
McKenzie & Shannon, Alhambra, N. Y.
McLvin, George S., Alhambra, N. Y.
Millard, Bill and Rob, Shea's, Buffalo.
Mlinar, Chas., & Gypsy, Crystal, Anderson, Ind.
Murray & Murray, Airdome, Tampa, Fla.
Odell & Kinley, 20, Majestic, Denver.
Omaly, Colonial, N. Y.
Pollard, Gene, 713 Fulton, Brooklyn.
Romanoffs, The, Farm, Toledo.
Salvati, Lakeside Pk., Joplin, Mo.
Somers, Bert, Box 24, Collingswood, N. J.
Starr, Murray, 109 St. Macks, Phil. II.
Stehart, Thomas, Trio, Alto Park, Albany.
Swan & Bamard, Colonial, N. Y.
Fred Watson & Morrissey Sisters, 1411 5th Ave.,
New York.
Williams & Walker, Alhambra, N. Y.
V. P. Woodward, Young's Pier, Atlantic City.
Wornwood's Dogs and Monkeys, Colonial, N. Y.
Yocensys, Three, Alhambra, N. Y.
Zhu's Mus. Co. Butte, Mont. Indef.

CIRCUS ROUTES

Barnum & Bailey, June 13, Brockton, Mass.; 15,
Springfield; 16, Hartford, Conn.; 17, Water-
bury; 18, New Haven; 19, Bridgeport; 20, Dan-
bury; 22, Troy, N. Y.; 23, Utica; 24, Water-
town; 25, Syracuse; 26, Rochester; 27, Niagara
Falls.
Buffalo Bill, June 15, Indianapolis; 16, Piqua, O.;
17, Coshocton; 18, Beaver Falls; 19-20, Pitts-
burgh; 22, Du Bois, Pa.
Campbell Bros., 13, Postal, N. D.; 15, Regina,
Saskatchewan, Can.; 16, Davidson; 17, Sas-
katoon; 18, Prince Albert; 19, Rosthern; 20,
North Battleford; 22, Lloydminster.
Cole Bros., 15-16, Toronto.
Eagenbeck-Wallace, June 13, Iron Mountain,
Mich.; 15, Menominee; 16, Green Bay, Wausau,
Wis.; 18, Rhinelander; 19, Ironwood; 20
Ashland, Wis.; 21, Duluth, Minn.
Howe's, London, 13, Richmond, Va.; 15, Buck-
hannon; 16, Bellington; 17, Philippi; 18,
Grafton; 19, Tunnelton; 20, Oakland, Md.;
22, Keyser, Va.; 23, Hyndman; 24, Berlin;
25, Somerset; 26, Confluence, Pa.; 27, West
Newton; 29, Lockport; 30, Mt. Pleasant.
Miller Bros., 101 Ranch, 13, Waterloo, Ia.; 15-16,
St. Paul; 17, Minneapolis; 19, St. Cloud;
22, Winnipeg, Can.; 24, Brandon; 25, Regina;
26, Saskatoon; 27, Prince Albert; 29, Edmonton;
30, Weykewal; July 1, Calgary.
Norris & Rowe, June 13, Tacoma, Wash.; 15-16,
Seattle.
Parker Amusement Co., June 14, Parsons,
Kan.; 21, Kansas City, Mo.
Ringling Bros., June 13, Adrian, Mich.; 15, Toledo,
O.; 16, Goshen, Ind.; 17, South Bend; 18,
Joliet, Ill.; 19, Rockford; 20, Duquque, Ia.
Robinson, John, 13, Mt. Vernon, Ill.; 15, Belle-
ville.
Sells-Floto, June 13, Livingston, Mont.; 15, Bill-
ings.

BAND ROUTES

Fraser's Highlanders, 143 Ossington, Toronto.
Ogden's, Frank A., C. B., Rink, Altoona, Pa.,
Indef.

It was stated during the week that the
Fifth Avenue and 125th Street theatres
would continue vaudeville during the sum-
mer positively, unless excessive heat called
a halt upon all indoor amusements.

LETTERS

Where C. O. follows name, letter is to
Chicago Office.

Advertising or circular letters of any
description will not be listed when known.
Letters will be held for two months only.

A

Alicott, Ad-
Anglin, Esme.
Anderson, Grace.
Anderson, Dan (C. O.)
Andrews, Pearl (C. O.)
Alexandro, F.
Avola, Miss.
Armstrong, Fred M.

G

Carter, Taylor & Co.
Collins, Eva.
Collins & Ballard.
Cowley, James.
Claxton, Wm. (C. O.)
Clifford & Burke.
Conner, M. E.
Cheever, Joe.
Cline, J. E.
Ceballos, H.
Coffman, Jas.
Corson, Cora Young-
blood.
Chandler, Nannie.
Cressy, Will M.
Callahan & St. George
(2).
Cripps, W. M.
Church, Alice.
Crooks, Mr.
Calvert, Albert G. (C.
O.)
Crawford & Gardener.
Cushing, Orvill.
Cushing, Merrill &
Davis.
Conaway, T. L.
Cullen, Wm.

B

Boston, W. H. (2)
Bruce, Iylind.
Breen, Harry.
Bernstein, Mac & Ruth
(2).
Beard, Billy.
Bonabay the Juggler.
Black, Violet.
Balse, Nick.
Barnes & Crawford (C.
O.).
Banner, Michael.
Bevanhall, Fred.
Brockman, Slater (C.
O.).

Budd, Bert.
Baldwin, Carl.
Buol, Edith.
Butler, Ida.
Brown, Henriette.
Brown, L. K. (2)
Belmont, Sally.
Barr, Margaret.
Burke Brothers.
Bowman, Ivy.
Brongh, Ernst.
Brown, Viola (2).
Bilyik, Prof. (2)
Blonden, Henry.
Blackidge, Ruby.
Brown, Harry.
Bluns, John (2).
Boch, Otto.
Borland, Frank.
Bergere, Valerie (2).
Bevan, Alexander.
Belmont, Freda.
Bown, Florence.
Burns, John.

D

Dix, Marlon.
De Moss, Edward.
Duffy, Dan. J.
Dean, Cliff.
Dunlop, Chas. I.
Daly, The Madman (C.
O.).
D'Amico, Chester (4).
Dacoma Family.
Dooley, J. Francis (C.
O.).
D'Arville, Janet.
Davis, Hal.
Dean, Louise (C. O.).
Deming, Lawrence (C.
O.).
Dailly, Bob and Nellie.
Doty, Chas. W.
Dresler, Marie.
Dean, Professor.
Donnelly, A. J.
De Lacy, Leigh.

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Flower, Dick J.
Ford, Max.
Flynn, Al.
Fritschner, Otto.
Felix, O.
Farren, L. K.
Foresto, Little.
Forbes, Frank & Grace.
Forsen, Frances J.
Ferguson, Dave.
Freeman, Wallace.
Fagan, Barney.
Francell & Lewis.
Friend & Downing.

George, Edwin (2).
Girdleir, Earl.
Goldstein, Abraham (O.).
Green and Werner (O.).
Green & Werner (2).
Green & Werner (3).
Garvey, Margaret.
Garlick, Richard.
Graham, James (O. O.).
Gulse, Florence.
Gerome, Viola.
Goodner, Marie.
Griff (2).
Goulding, Chas.
Green, Albert (2).
Green, Irene F.
Gorman, James.
Gordon, Ruth.

Harcourt, Daisy.
Herbert, Chauncey D.
Hilton, Helen.
Hugston, Hugo (3).
Harris, Mr.
Harvard & Cornell (O.).
Hutchinson, Willard H. (2).
Holland, Edwin.
Hulker, Edith.
Heck, W.
Harding, Hazel.
Harris, Ida C.
Holmes, Carla.
Hasard, Lynn & Bonnie (O. O.).
Hall & Coburn (O. O.).
Howard & North.
Hawthorne, Mary.
Hayden, Thomas (2).
Holmes, Francis.
Mulligan, Jerome.
Hawkins, L.
Huntress.
Harrington, Don.

Ingold, John.
Ishmeal, Prince P.
Jenkins, James (O. O.).
Jordan & Harvey.
Jones, Margaret Gwyn.
Johns, Johnny.
Jones, Walter.
Jones, W. H. (O. O.).
Janis, Tuxie.

Keough, Thos. J. (2).
Kranan, Arthur J.
Knight, Harlan E. (3).
King, Will.
Keough, Thos. J.
Kelly & Ashby.
King, Winifred.
Kitamura, M.
King, Hatch.

Lane, George.
Lamont, Chas.
Lamont, J.

Loretta, Otto.
Landree, Fatsy.
Lealie, Gene (O. O.).
Lewis, Peter.
Leon, Nellie.
Leima, Louis.
Lee, Henry.
Love, Frankie.
Luby, Hochison (O.).
Lonly, Miss E. (2).
LePelletier Family.

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Marx, Julius W.
Melcott, Armand.
Mansel, Zeno A.
Midgley & Carlisle.
Malcolm, Annette.
McConnell Sisters.
Mullen, Mrs. J. H.
McKenzie & Shannon.
Murray, Elisabeth.
Murphy, Jim.
Mailbird, Virginia.
McClain, Chas.
Murray, W.
Mac Fadden, Mr. & Mrs.
Martin, Frank W.
Mills, Phil.
McBride, Harry (3).
Moore, James A.
Miller, Clyde, O.
Miller, Louis.
MacMamel, Aloa.
McDree, Junie.
Miller, Edgar M.
Mainville, E. C.
Matthes, Hugo.
Maitland, Mabel (2).
Milliken, Lucy (3).
Myers & Meer.
Merrill, Chas.

Nelson, Jr., Artie (O.).
Nelson, Arthur.
Niemyer, Joe H.
Noble, Billy.
Nice, Emily.
Nugent, Wm.
Nile, Grace.
Nichols, C. B.
Nible, Fred (2).

Quinn, Mike.
Quigley, Helen.

O'Neill, Sak.
Othello, Miss.
Owen, May.

Pantser, Willy.
Paris, Harry M.
Price, Beatrice.
Platt, E. H.
Paulist, Mrs.
Purdy, Francis.
Pillmer, Walter F.

Rover, Fred G.
Raffin, Frederick.
Rye, George.
Russell, Marion.
Reynolds, John B.
Ryan & Ritchfield.
Roeder, Gus.
Robinson, Ada B.
Ramsey, Allan.
Redding, Frances (O.).
Renning & Brown.
Russell, Leah.
Rankin, J. McKee.
Rankin, Leon.
Romani, Della.
Renard, Lola.
Rado, Phil.

Schulze, E.
Sommer, J. T.
Scott, Frank.
Snellman, O.
Stanley, Vera (2).
Sin Clair Sisters.
Springfield, Harry.

Thalles, Mr.
Tilce, Eddie.
Tait, David.
Tully, Guy.
Travis, Alma.
Teegarden, E.
Taylor, Phillip M.
Trevolio, Mr.

Umas Sisters.
Uipas & Hella.

Voerg, Frank (O. O.).
Voelker, Mr. & Mrs. F.
Valley, Camille.
Voelker, Frederick.

Van Horn, Marguerite.
Valand, Mr. (2).

Wilton, Thomas.
Welch, Pauline.
Wilson, George.
Whelan, Albert.
Wynwood, Beatrice (2).
Wynwood, Helen.
Wolfe, Gracie (2).
Wilson, Grace.
Wilson Bros.
Williams, Leon.
Wetherall, Harry.
Woycke, Victor.
Wilson, Frank.
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Zanoras, Cyeling (O.).

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week:

CHICAGO

By FRANK WIESBERG.
VARIETY'S Chicago Office,
Chicago Opera House Block,
(Phone Main 4380).

MAJESTIC (Lyman B. Glover, mgr. Monday rehearsal 9).—Alice Lloyd, her first appearance in Chicago, following her success in other cities, attracted an assemblage anticipating much from the English singing comedienne, who occupies foremost place on the bill at the Majestic this week. Her two sisters, Marie and Rosie have preceded her, but it remained for Lady Alice to carry off the honors of the Lloyd family in Chicago with her highly artistic performance. Miss Lloyd sang six songs, including "Looking for the Lovelight." The latter is most novel. The "mirror effect" is original. Miss Lloyd is youthful, artistic, magnetic and has a most charming personality. Her success was instantaneous. Herr Grahl's baboons, good Clifford and Burke offered a conversational blackface skit. "A Night

With the Devil," a "dream" act, described as a playlet, is presented by Ulysses Davis and Co. The theme is very old, evolving Satanic ideas similar to "Faust." At times it is weird and gloomy, while the comedy runs along farcical tradition. It is too sombre for a dream and even too terrible for a nightmare. Mr. and Mrs. Clark are expert banjoists, and played familiar airs skillfully. The McNaughtons, English comedians, appear for the first time here. Their conversational humor became infectious the moment they stepped on the stage. The drollery of Tom McNaughton brought much laughter. His unassuming funny methods are unlike those adopted by any other English artists seen here. The burlesque boxing proved one of the funniest things witnessed in a long time. One feature about the McNaughtons is that they create their own humor. They made a sensational hit. Roatino and Stevens offered a novel character winging and dancing act, with an effective stereopticon arrangement, illustrating the songs. Tom Armstrong and Ella Verne should eliminate a portion of the talk. The eccentricities of Armstrong, who also has a good voice, are absurdly funny but better material would make the offering more valuable. Henry Roethig presented magic, several of the tricks being new and attractive. Verne and Verne appeared. Count De Butz and Brother have closing position and showed their clever feats on bicycles. De Butz makes a neater and better appearance in a clown make-up, and the act in general is much improved.

FOLLY (John A. Fennessy, mgr.).—The "Minstrel first part," revised, remains the curtain raiser in the second week of stock. Great Carroll is the interlocutor. The only addition in the olio is Lew Glick, who gave Italian impersonations. Great Carroll, Gloie Eller, who staged the numbers, Brown and Bragg, Santa Brothers, Lena Lacomber and a "cooch" enthusiast named "Yan-nah."

OLYMPIC (Abe Jacobs, mgr. Monday rehearsal 9).—Dunedin Troupe, Jupiter Twins, Myman Meyer, Bertha Petina, Conroy-LeMaire Company, Edw. Garvie and Mollie Thompson, Scott and Wilson, Bonnie Gaylord, Ryan and Ryan, and new motion pictures.

NORTH AVENUE.—Luttringer, Lucas and Company, The Great Barrington, The Four Lincolns, Phil Mills and Bessie Monilton, Tric O'Lea, Bennett Sisters, McGover and Brothers.

SCHINDLER'S.—Mr. and Mrs. Jimmie Maher, Tot Stanton and her Seven Girlies, Williams and Stevens, Jim Hart, Helen Christy, Fries Sisters.

PREMIER.—Murphy and Kramer, Jacobs and West, Eugenia Wood-Sequin, Wood and Fox, Chas. T. Bell, Allen Cormier.

GEM.—Chase and Carma, Rae Vernon, Parson Joe Hunt and Wife, Happy Hal Price, Gale and Lind Company.

CRYSTAL.—Juggling Nemo, Mitchell and Browning, Elide Gale.

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COSTUMES

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NATIONAL.—The McCarvers, Tude Hamilton,
Lena Young, The Stewarts, Williams and
William.

LYRIO (Chicago Heights, Ill.).—Beed and St.
John, Peerless Quartet, Mike Klonder, Leo and
Sully, Three Morrisies, Burkhart and Nielson.
NEW GRM.—Adrian Emmett, Hart and Hart,
Jennie Mack.

NOTES.—Five melodramatic combination houses,
controlled by Rowland & Clifford of this city,
are playing vaudeville and moving pictures dur-
ing the summer, and will probably continue with
the same policy next season. Sam DeVries has
the booking of the acts. The theatres are located
at Racine, Wis.; Waukegan, Ill.; Logansport,
Michigan City, and Shelby, Ind. The pictures are
furnished by the Lumie Film Service.—Edward
Marsh, who was associated with the John Ford
Amusement Company, New York, last summer, is
now located in Chicago as general booking man-
ager of Barnes' Theatrical Exchange. In con-
nection he will conduct a school of stage dancing
and make a specialty of placing chorus girls with
attractions, besides handling a number of large
sensational acts.—There was general commotion
on the stage of the Folly theatre Friday last. It
happened during the amateur turn given by a
formidable appearing woman who insisted on
singing a repertoire of operatic selections in spite
of the protests of the audience. She was request-
ed to leave the stage by Dick Brown, who acted
as announcer, and paying little attention to the
gentle reminder she was to discontinue. The
slight of it angered her, and determined to make
"good" one way or another, she started to solilo-
quize epigrams from heroic melodramas and drew
a long knife, crying "I'll save the child." This
was too much for the audience, but no one on the
stage had the courage to check her, seeing the
long pointed blade waving in the air. She did
not yield until after Manager John A. Pennessy,
hiding behind a wing on the stage, convinced her
in kind, appealing tones that she had won the
first prize.

SAN FRANCISCO

By W. ALFRED WILSON.

VARIETY'S San Francisco Office.

1115 Van Ness Ave. (Room 113).

ORPHEUM (Martin Beck, gen. mgr.).—Week
31: The programme, headlined with two novelty
acrobatic acts, both of which ran rather evenly in
the race for popularity. The Willie Panter Co.
and De Witt, Burns and Torrance with their
"Awakening of the Toys," were the ones. At the
opening performance illness prevented the appear-
ance of Kennedy and Rooney and Arthur Cun-
ningham from the Princess Stock Co. was called
in to fill the void, gaining a most flattering re-
ception as a reward for his rendering of some
popular vocal selections. Felix and Barry offered
a comedy sketch entitled "The Boy Next Door."
Salerno, the juggler, was held over. Mme.
Monchini was also billed, but owing to an indis-
position appeared but a portion of the week.
Delvin and Elwood in "The Girl from Yonkers"
taking her place. Keane and Briscoe and Dixon
Bros. completed.

NATIONAL (Sid Grauman, mgr.).—Week 5:
Though heavily advertised as the premier bill of
the season the line-up was but the average.—
Kelly and Violette, held over for a second week,
still retained the top position. The Marco Twins
with their eccentric specialty held a prominent
position. Harris, Grove and Milton offered a
pleasing hunch of nonsense under the title of
"The Laughing Horse." The usual melodramatic
offering was presented by Leale Leigh & Co. in
a playlet "Kid Glove Man," the plot of which
was too improbable for the National following
to consider and as a consequence this number reg-
istered but fair. Mrs. Peter Maher rendered
some vocal selections in a manner that pleased
and the Doric Four were also there with the same
class of entertainment. Leo Filler, a young vi-
olinist, was well thought of and won several en-
cores. The Eugene Trio in a standard horizontal

bar act opened the show. Mart M. Fuller, mono-
logist, completed.

DENVER

By HARRY X. BEAUMONT.

Office, Crystal Theatre Bldg.

ORPHEUM (Martin Beck, gen. mgr.).—Week 1:
"Boston Fadettes," second week, duplicated suc-
cess. Bert Levy, with his delightful entertain-
ment, is the bright star; Rosaire and Doretto,
gymnasts, very good; John and Mae Burke, cleverly
written sketch, capably handled; Geo. Armstrong,
monologist, well received; J. H. Cunningham and
Co., excellent vehicle and well liked; Coogan and
Bancroft, comedians and roller skate dancers,
very good.

CRYSTAL (Wm. A. Weston, gen. mgr.).—The
O'Brien Troupe of acrobats, head with one of
the swiftest acts ever seen here and scored big;
Pierce and Roslyn, the best singing act ever
presented at this house; Carter, Waters and Co.,
rapid fire comedy sketch, laughing hit; Harry
Fen Dalton, comedy musical, opened and scored
strongly.

EARL (Pueblo, Colo.) (Wm. A. Weston, gen.
mgr.).—Nielsen's Aerial Ballet, heads, and well
liked; Stadium Trio, (New Acts); Brooks and
Jeanette, comedy singing and dancing, very good;
Pete Lawrence, blackface, went big; business very
good.

EMPIRE (Colorado Springs) (Henry Lubelski,
mgr.).—Adgie and her Lions, head and big draw-
ing card; Jack Symonds, "Man of Ease," laugh-
ing hit; Winnifred Stewart, female baritone,
numerous encores; capacity business.

CRYSTAL (Trinidad, Colo.) (Edw. Scott, mgr.).
—Ida Elliott and Co., in "New Minister";
Waldron Brothers, German comedians, and Su-
veno, shadowgraphist; business good.

ELECTRIC. "White City." Denver.—Lampert
and Pierce, and Charlotte Tompkins.

NOTES.—Katherine Grey and her associate
players, under the direction of Martin Beck, will
open the Orpheum with a stock season 15.—The
Orpheum closed vaudeville season 7.—With every
house in the city open and all the parks bidding
for patronage, no one is getting any more than
the law allows. There are too many amusements
for the size of the city, and the concensus of
opinion is that some one is going to fall and fall
hard. The downtown houses are only doing a
fair business.—Denver Lodge No. 22 gave a ban-
quet to the Commercial Club of Littleton, Colo.,
in thanks for a donation of forty more acres of
land which is to be the site of the T. M. A.
Home, should the next convention decide the
Home should be in Denver. An enjoyable time
was had until the early hours of morning.—Frank
Milton and the De Long Sisters, after an extend-
ed tour of the East, are home for the summer
and will play one week at the Majestic, opening
6.—Brooks and Jeanette have completed the S.-
C. Circuit and are now playing the Western
States time in Colorado.—Cal. Stewart opened
at St. Joseph, Mo., 7, with his new monologue,
and will then go East.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.).—The manage-
ment is succeeding well in arranging bills to
suit the weather conditions. "The Six American
Dancers" furnished the newest feature and a real
novelty in the dancing line. They form a sextet
of unusually clever steppers and the elaborate
dressing goes a long way to add to its success.
The act deserves a place at the very top of dan-
cing numbers. The "Rialto" act of the Yvians
furnished one of the strongest closing numbers
seen here. The Empire City Quartet not changed
from previous visits. "An Uproar in Dark-
town," by Jack Wilson and Company proved one
of the best liked acts on the bill. One of the
big laughs was furnished by Bowers, Walters and
Crocker. The musical burlesque and the "big
scream" exit are well placed bits, and the "The
Rubens" are a very entertaining trio. Without her

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flip-flops, Madge Fox depends entirely upon
straight singing. Tom Nawn's popularity here
was proven by the manner in which he was re-
ceived in his well worn sketch "Pat and the
Genl." "Three of a Kind," with Colin Bryce in
the principal role, pleased. Geiger and Walters
proved one of the strongest early numbers. Geiger
has a good following in his home town. The
Rinaldos, in a hoop rolling act, which follows
too closely to the routine of other acts of its
kind; The Shelly Trio and John Zeller (local),
well received; Showbrook and Berry, singers, and
the La Velles, in a varied act, including some
rapid fire dancing, made up the remainder of
a generally pleasing program.

CASINO (Ellas & Koenig, mgrs.).—Fred Irwin's
big double company began its three weeks' stay
this week, presenting what is probably the most
pretentious offering in the burlesque producing
line that has ever been attempted. For the occa-
sion the Casino was elaborately decorated. The

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COME AND HEAR THE "FILIPPINO SEKTETTE," ONE OF THE FINEST.

house never presented a gay appearance and during the week probably more women attended the shows than have ever been seen at a burlesque house in this city. Extra scenic effects were used, and the pick of the costumes from Irwin's "Big Show" and "The Majestics" during the past season were worn. The "Big Show" was augmented by about twenty members of the "Majestics," and in the musical numbers the company strength was equal to many of the best musical comedy companies seen at the first class houses. There was just the semblance of a plot to the first part, "The Great White Way," which followed closely to that used by the "Big Show" the past season. There were several musical numbers added and the enlarged chorus supported the principals with some of the best singing heard here. At times the stage appeared too crowded, but Margaret Bennett, who put on the numbers, secured good results and a fairly smooth performance was given, considering the short preparation. Aside from a rather too broad bit of rough house comedy indulged in by Harry Campbell and Joseph Brady, the first part passed through almost entirely musical. "Loving Eyes" led by Gerlie De Milt; "Dinah Lee," by Lillian Carter and the Octet number were the most likable. Almost all the other principals led numbers, Murray Livingston scoring strongly with his Italian song. The operatic finale put a strong finish to the first part, Hazel Sanger leading it nicely, and the ensemble singing being excellent. Fannie and Kittle Watson and Gerlie De Milt opened the olio with a capital dancing number. The sketch, "Huckle's Run," proved one of the features of the show. Brady and Mahoney closed with their "Hebrew Fireman and Foreman" specialty, the parodies scoring. For the burlesque a continuation of "bits" used by the "Majestics" furnished interesting amusement. As in the first part all the principals were given a chance and the chorus was kept busy from the rise to the fall of the curtain. Several of the minor principals divided honors with those who scored in the first. Chief among these was La Dora, an attractive miss, who contributed some clever toe-dancing in the first part and a pretty dance in the burlesque, in which she was ably assisted by Gerlie De Milt. Miss Hoffman, a clever and energetic worker in the chorus, offered a rather exaggerated imitation of Eva Tanguay. Harry Campbell met with like success in an impersonation of Harry Lauder, handicapping his chances by singing entirely too fast in one of the Scotchman's most successful numbers. A clever imitation of James Thornton by Will Mahoney appeared to be lost to the Casino audience, while Murray Livingston's burlesque on David Warfield received warm recognition. Edna Roberts and Virgie Bates did nicely as the "Soldier and Doll," and later Miss Roberts worked up a lively number with the "Buster Brownies." Hazel Sanger made a striking "Gibson Girl," and with a tall blonde, who was particularly active throughout the show, did yeoman service in all the songs. The Bennett Sisters fenced and gave the best exhibition of boxing and wrestling that has been seen with a lively amateur principal. With but slight opportunities, E. C. Rogers made his presence felt and contributed a bass solo, well liked. There were some "living pictures" shown in the social scenes without causing much of a stir. As a summer offering, the Irwin show is far excellence in almost every detail and it outclasses quite a number of the musical shows seen here lately at a much higher scale of prices. Even with the real hot weather in opposition, the show deserves recognition and both press and public have been unusually warm in praise.

ASHLAND, KY.

MAJESTIC (S. L. Martin, mgr.).—Zeke Ramsdell, contortionist, good; Leon and Bertha Allen, good; business fair.—EDISONIA (E. W. Mandley, mgr.).—M. p. business good.—OPERA HOUSE (Morton and Smith, mgrs.).—Elks Minstrel 3 and 4. This show was given by the Elk Lodge. It proved to be quite a success. The amateurs did good work. Costumes were new, which improved the show a great deal. Very large audience each night. RUCKER.

ATHENS, O.

GRAND (E. C. Burchfield, prop.).—Mile, Carfino's bears, fine; m. p. Good business.—ELECTRIC (James Bros., props.).—M. p.; good business.—FARRELL'S AMUSEMENT PLACE (W. H. Farrell, prop.).—M. p.—NOTE.—Athens Opera House failed in the attempt to run m. p. SAMUEL WARREN.

ATLANTA, GA.

BLISS (H. L. De Gize, mgr.).—Opened 8, summer season, with "Cameraphone."—CASINO

(Hugh Cardosa, mgr.).—Owley and Randall, comedy jugglers; Borani and Navarro, acrobatic, excellent; Mabel McKinley, vocalist, headliner, much applause; Shrode and Mulvey, acrobatic, scored nicely; Pealson, Goldie and Lee, singing, well received; Takazawa Troupe, Japanese gymnasts, hit of bill.—CRYSTAL (Wm. Harvell, mgr.).—Winnie Lewis, soubrette; Billy Lancello, comedian, and pictures pleased.—IDLE HOUR (T. P. Holland, mgr.).—Lillie Evans, juvenile, fair; Frank Moore, comedian, good; Morris Phillips, impersonations, well received; Eddington Sisters, song and dance, hit of bill; Hancock, magician, fair; Deneke and Helfrich, musical, excellent. BRIX.

HAVERMONT, TEX.

KYLE (Rupert Cox, mgr.).—Wolf and Zedella, dancing, fine; Sam Hood, blackface, went big; Sam and Ida Kelly, pleased. There will be change of acts Thursday nights hereafter. GEO. A. WALKER.

BUFFALO, N. Y.

SHRA'S (M. Shea, mgr. Monday rehearsals 10).—Notwithstanding summer season, houses average well. Louise Dresser, very good; Midgley and Carls, pleased; Alcedo Capitan, Harry Tighe and "Collegians," both good; Binns and Binns, clever; Melville and Higgins, pleasing; Bedini and Arthur, good; Picquard, added, took well.—GARDEN.—Closed season.—LAFAYETTE (Charles M. Eagan, mgr.).—The nucleus of the "California Girls," with John Grieves' stock company, put up a good bill. An added feature, "The Cameraphone," quite original.—LUNA PARK.—Crowds coming. Fareria Wild Animal Show and other devices take well. Good vaudeville theatre.—HIPPODROME, THEATRE COMIQUE, NIAGARA and other moving picture houses are having good returns. CRYSTAL, PORT ERIE and OLCOTT BEACHES, big crowds. DICKSON.

CINCINNATI, OHIO.

By HARRY REED, VARIETY'S Central Office, 107 Bell Block.

GRAND OPERA HOUSE (Daniel W. Bauer, mgr. Sunday rehearsals 11).—Six fairly good vaudeville turns headed by The Seven Russells, minstrels; Spray Sisters, dancers; The Lewises, wire artists; Julia Romaine and Co., playlet, "For Memory Sake." The Three Bernards, hoop rollers; Wm. Kilroe, ventriloquist, and m. p. were this week's offering. The hot weather somewhat affected the attendance.

CONEY ISLAND (George W. Engelberth, amusement director).—Varno and Valdere, bicyclists, good; Raymond and Harper, vocalists, fair; Walton Brothers, Roman rings, good; La Adela, international dances, very good; Glister and Gilmore, musical comedy, good.

CHESTER PARK (I. M. Martin, mgr.).—Leonard Kane, dancer, very good; Marie Clark, vocalist, nice; Baker and Carmella, knockabouts, kept them laughing; Diamond's Minstrels, big hit; Francillas retained another week.

CLEVELAND, O.

KEITH'S (at the Colonial Theatre) (H. A. Daniels, mgr.).—Ferrell Bros., acrobatic cyclists, clever; Montgomery and Moore, comedy entertainers; Knight Bros. and Marion Sawtelle, comedy and eccentric dancing act; Claid and Fannie Usher, in "Fagan's Decision," very well played; The Delmore Sisters, who won high praise for their courage at the fire last week, were retained for this week and repeat their former success; Kara does some artistic juggling; Marion Carson, singing comedienne, in favor; Wynn and Levin, "The Sophomore and the Freshman," have a snappy and catchy act; The Six Bonsettis, proved acrobatic marvels.—STAR (Drew and Campbell, mgrs.).—The third week of stock burlesque, show being put on by Sam Rice.—LUNA PARK (Elwood Salisbury, mgr.).—Thavius' Band is the main free attraction for the week. At the Scenitorium theatre Ben Dillon, who has just closed his season with Kolb and Dill, in "Lonesome Town," is giving a show and is assisted by eight girls.—WHITE CITY (Paul Mooney, mgr.).—Buckskin Ben's Wild West is the main feature. WALTER D. HOLCOMB.

CUMBERLAND, MD.

MERRYLAND PARK.—A new pleasure resort under the management of John Kirk, a former vaudeville artist, has opened here under favorable circumstances although the rainy weather has affected attendance. Good free acts are being offered and the open air vaudeville show is a feature in addition to merry-go-round, Ferris wheel, etc. Fowers' elephants are the big

feature and drew a large crowd. In the vaudeville theatre are the following: McDune and Grant, comedy bar, very good; McDonald Bros., comedy acrobats, won applause; Edna Clymer, Ill. song, a favorite. W. D. ROHRER.

EASTON, PA.

CASINO, Island Park (D. E. Seguire, mgr.).—The Lloyds, comedy sketch, fair; Marvillo, slack wire, scored heavily; Bell and Richards, comedy instrumentalists, well received.—BUSH-KILL PARK (Geo. Seipe, mgr.).—M. p. and Ill. songs; good attendance. G. GREUP.

ELMIRA, N. Y.

RIALTO (F. W. McConnell, mgr.).—Townner Sisters, Sue Dale, Trilby Van, Nellie Zaman, Babe Daley, James Frowdore and Rialtoscope; good bill.—ELDRIDGE (Enoch Little, mgr.).—Bundy's Georgia minstrels, pleasing performance. J. M. BEERS.

EVANSVILLE, IND.

OAK SUMMIT PARK (Sweeton & Danbaum, mgrs.).—Crowds growing larger as weather grows

warmer. Austine, tambourine, spinners, good; Cora Simpson, monologue, took well; Godfrey and Henderson, in "A Daughter of the Gods," loud applause; Russell and Church, comedy sketch, pleased; Paul Kleist, musician, real good; m. p.—FRANK B. HOOPER'S HIPPODROME.—Sunday opening. Mr. Hooper has made a reputation in Evansville while managing the Majestic. A strong vaudeville bill was presented to large houses.—HARRINGTON'S AIRDOME.—Stock in repertoire. This open theatre has been doing fairly well considering the weather, with bright prospects for the balance of the season.—MAJESTIC (Jac Mitchell, mgr.).—M. p. S. O.

HARRISBURG, PA.

HIPPODROME (A. L. Roumfot & Co., mgrs.).—Mackey and Crox, songs, pleased; Musical Barron, "The Messenger Boy," singing, very good.—LYRIC (Wm. Daugherty, mgr.).—A good bill. Ben Rheinhold, monologue and songs, entertained; Hattie Dixie, sang well and received several encores; Martello Duo, "xylophone selections," far ahead of any ever here, return engagement.—NOTE.—This house is doing a good business under the new management. C. C. CORBIN.

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Had the poor melancholy Dane, Hamlet, lived in this, the twentieth century, he would never have given voice to the remark, "Oh, that this too, too solid flesh would melt, thaw and resolve itself into a dew." No, indeed; he would have procured some of that mysterious fluid by which things animate and inanimate are rendered non eat by simply spraying them with it. A quantity of this fluid in an atomizer falls into the hands of a mischievous messenger boy, and, of course, he doesn't do a thing with it. Strolling along the avenue is a young girl, leading a dog on a chain. Swish! and Fido vanishes. Next, a Dago with a fruit-stand; then two expression men are lifting a heavy trunk from their wagon—same result. A wedding party is just leaving church when this young imp comes along. The groom vanishes, and the bride is thrown into hysterics. After playing a number of ludicrous tricks, he enters a restaurant, obliterates the young lady cashier and then steals the cash register. He is now chased by a mob. Halting on the road, he turns on his pursuers and effects their disappearance one after another as they approach him. A copper steals up from behind, and, taken unawares, the boy is carried off to the station house. With a policeman on each side of him, he appears before the Judge. Picking up the atomizer, he gives it a squeeze and vanishes instantly, leaving the Judge and officers dumfounded.

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"THE MAN IN THE BOX"

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How amazingly ingenious are the schemes concocted by the denizens of the underworld in their nefarious operations. One of the most ingenious plots to robbery is depicted in this Biograph film. A New York bank is arranging to ship a large quantity of cash to the West to relieve the recent money stringency, when a poorly compensated bank clerk made up his mind to heed the solicitude of that spectre which had haunted him. Listening to the instructions given the bank's messenger as to the shipment of the funds, he hustles off with the information to a gang of crooks, in whose company he had fallen. They are not long in devising a plan, and a most clever one at that. A large coffin box is procured, and one of the party is to be fastened in it in such a way that he can release himself at the proper time. This is to be shipped on the same train and the same place with the funds; the others of the gang go as passengers. The coffin box and the express strong box containing the funds are now seen reposing in the express room at a lonely Western station. The station agent, making himself secure for the night, so he thinks, starts to eat his lunch in the next room. Noiselessly the top of the coffin box raises and out comes the man. A blow on the head brings the agent to the floor like a log. Opening the door he signals to the crooks who are waiting. They enter and at once break open the box by drilling and blasting the cover. Meanwhile the agent, who was only stunned by the blow, crawls to his telegraphic instrument and sends out a help signal, and, as the crooks are taking out the coveted cash, they are surprised by the arrival of the railroad men, overpowered, and taken into custody.

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JAMESTOWN, N. Y.

CELERON (J. J. Waters, mgr.).—Bond, with Benton, in "Handkerchief 15," headline and repeated last year's hit; Willie Hale and Brother Jugglers, clever; Harford and Mantell, comedians, good; Chetalo and Capreto, magic, mysterious; Josephine Davis, songs, pleasing.
L. T. BERLINER.

JOHNSTOWN, PA.

GLOBE (J. G. Foley, mgr.).—Stinson (colored) banjoist, splendid; The Walzer Twins, songs and dances, very clever; Phil Morton, eccentric comedian, hit; business improving.—LUNA PARK (Phil Caulfield, mgr.).—The Chester Bishop Stock Co., "For Her Sister's Sake," the fore part of the week, and "A Man of the World," the latter half.
JESTICAM.

KANSAS CITY.

ELECTRIC PARK (Sam Benjamin, mgr.).—The Banda Rosa retained. The Red Band favorite here with Sorrentino, the leader, pleasing. The Ticker an immense hit; the big sea lion farm, which Mr. Helm, the owner of the park brought to Kansas City at a reported cost of 20,000, novelty, and decidedly interesting; roller skating a feature and popular under the management of G. Kaufman, a well-known professional.—FOREST PARK (Jim P. Anderson, mgr.).—The ladies' graceful and fancy skating contest closed June 6. The three prizes were: A handsome diamond ring, solid gold watch, and sterling silver toilet set. Luke's Trained Bears continue to delight the crowds.—CARNIVAL PARK (Will R. Winch, mgr.).—The Banda Di Milano, the real

success of the season, re-engaged for a limited stay, leader Michele Angelo Lenge. Yaudiville in the Wigwam up to the standard. Headliners, Lamant Trio of European gymnasts, novel and entertaining; Elliott, Belair and Elliott, acrobats who are funny; La Tosca, a juggler well known on the Orpheum circuit; Lillian Selger, cornet soloist, pleasing; La Pine and Dries, dancing and talking comedians. Concessions doing good business.—FAIRMOUNT PARK (W. F. Smith, mgr.).—The big open air resort is doing well.—NOTE.—Eruption of Mount Vesuvius will come to Kansas City for two weeks beginning August 3, under management of O. H. Buckley. Mr. Buckley is the assistant manager of the Willis Wood theatre, Kansas City.

LAWRENCE, MASS.

COLONIAL (J. Fred Lees, mgr.).—Gertrude Dudley and Co., musical comedy, "The Merry Widow Hat," went big; Lowell Drew, songs and stories, pleasing; Ill. songs by Mabel Cook, very good; John Fisherty and Co., Irish drama, "The Spalpeen," hit of bill; Tom Bateman, singing and dancing, very clever; Ill. songs by Harry Raymond, fine.—MARQUISE (W. V. H. Berbydt, mgr.).—Moving pictures and illustrated songs by Joseph Blott.—NICKEL (T. F. Twomey, mgr.).—Illustrated songs by Arthur Holmes.
JOHN J. JOYCE.

LEAVENWORTH, KAN.

PEOPLE'S (M. Cunningham, mgr.).—The Pacen Stock Co. and five vaudeville acts constitute the bill. They are drawing good crowds and have a first class entertainment.—AIRDOME (Chas.

Keane, mgr.).—This popular house has recently been opened, and will play stock companies and vaudeville. The Casino Stock Co. this week.
FAULKNER.

LINCOLN, NEB.

LYRIC (H. M. Miller, mgr.).—Week 1: Marabini, ice sculptor, warmly received; Keogh and Jackson, in the "Ward Heeler," splendid sketch; Clarence Seigie, banjoist, excellent; Laurant, magician, mystifying; m. p.—MAJESTIC (L. M. Gorman, mgr.).—M. p., first week, good attendance.—ELITE (N. Ames, mgr.).—M. p. and Ill. songs; usual capacity crowds.—AUDITORIUM GARDEN.—M. p., attendance good.
LEE J. LOGAN.

LOUISVILLE.

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WHITE CITY (Whallen Brown, mgr.).—8: Helen May Butler's Ladies' Band, chic and charming in white suits and natty white caps, opened an engagement and made an instantaneous hit. There isn't any doubt that Cameron will soon be known as the "friend of every kid in town," for when this iron-jawed gentleman makes what the kiddies designate as his "scoot for life," down the wire cable from the tower across the chutes in front, he is always surrounded by a cheering mob of enthusiastic youngsters. Excellent vaudeville has supplanted comic opera. Mae Reynolds appears with LeRoy Wade in "Ten Minutes in a Box Office." The sketch might be labeled "made in Louisville," for it was written by

Morton Shaw, of the Masonic, and enacted by Louisville people. Alta Yolo has a powerful, well-trained contralto. The Tivoli Quartet possesses excellent voices. Then there are singing and dancing acts and comedy acrobats. The bill is notable for the unusually good-looking women who appear this week.—FONTAINE FERRY PARK (Wm. Rieckman, mgr.).—A few months ago wagers were offered that the "dry Sunday" would be the doom of the amusement parks. The man who made such a wager has lost. No more conclusive decision against him would be wanted than a visit to Fontaine Ferry Park on a Sunday like last. Interesting and wholesome forms of amusement assisted the visitors in enjoying themselves. There was a good class of vaudeville at Hopkins Pavilion. It has lots of comedy, singing and dancing, the trio of features that appeal to the vaudevillian.—AVENUE.—M. p.—LIEDERKRANZ HALL, (Wm. Belckman mgr.).—Liederkrantz Hall made its debut as one of Louisville's prominent m. p. amusement places last Sunday.

LYNN, MASS.

LYNN (F. G. Harrison, mgr.).—Pictures, songs and three-act drama. Business good.—OLYMPIA (A. E. Lord, mgr.).—Hall and Staley, in "The Twentieth Century Burglar"; Booth and Crain, in "A Model Maid"; the Cleopatra Trio and Dan Masley.—NOVELTY (C. H. Moore, mgr.).—Steele's Tyrolean Burlesquers. In olio: Felix Martin and Bessie Doyle, Mazie Barrett, Ted and Clara Steele, Dan Latham, Mue, Zarrell, and Miss Fara.—COMIQUE (M. Marks, mgr.).—M. p. and songs.
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MILFORD, MASS.

LAKE NIPMUC PARK (D. J. Sprague, mgr.).—Dechaunts and his dogs, clever; Bert Jordan, fine; Mark and Phelps, excellent; Rice and Elmer, big hit.—NOTES.—Clayton Frye, late with Williams' Ideal, was the guest of local friends this week.—The Four Sullivan are at their home here for a couple of weeks after a tour on the Gus Sun circuit.
CHAS. E. LACKY.

MILWAUKEE, WIS.

MAJESTIC (James A. Higler, mgr.).—Sie Hassan Ben Ali's Arabs, marvelous acrobatics; Flo Irwin, very clever farce; Ida O'Day, pleasing banjo act; Bernard and Seelye, excellent musical attraction; Baptiste and Francoeur, grotesque acrobatics; The Boot Black Quartet, very good comedy singing act; the Kinodrome, pictures, well presented.—CRYSTAL (F. Winters, mgr.).—Fred Galletti, monkey show, excellent; Varin and Burr, blackface comedy, hit; Lorgner, Johnstone and Caroline Frances Cooke, in a sketch, very good.—STAR (Frank R. Trotman, mgr.).—M. p.—THEATRIUM, LYRIC and DELIGHT (T. Saxe, mgr.).—M. p. JEROME HENRY.

MONTREAL

DOMINION PARK (L. A. Cooper, mgr.).—The Three Clares and The Madane Sisters were the outdoor attractions this week. Both are ordinary acts. Business very good.—SOLIER PARK (Lavigne & Lajole, mgrs.).—Lavigne's Band and a good vaudeville bill consisting of Adams and White, Great Scott, Herkimer and Douglass, Lucie de Matha, Victor Ocellier and Patton Bros. Business is excellent.—NOTES.—All theatres closed for the summer except the Parisienne, a French vaudeville house which is not doing any business.—Vander Mercken's Band is again at Dominion Park and it's the best thing there, in fact, it's about the only good attraction they have this year. MIKE JONAS.

MUSKOGEE, OKLA.

LYRIC (E. A. Miller, mgr.).—Lynn and Una Wesley, comedy sketch, good; Mrs. Pears, ill song; Roy Wood, German orator, fair; Dolly Twins, singing and dancing, well received; Musical Adams, musical act, good; La Bord and Ryerson, singing and dancing, pleased; The Parker Amusement Co. open here June 8. J. E. B.

NASHVILLE, TENN.

GLENDAL PARK CASINO (W. H. Borden, mgr.).—Opened the summer season with vaudeville week June 1. Phelps and Cullenbine Trio, "The Bell Boy"; Wilbur and Wilbur, acrobats, good; Rube Dickinson, comedian, good; Bunlin Sisters, singing and dancing, good; Pepper Twins, singing and dancing, very good; E. G. Olson, musical, good.—CRYSTAL (Lew. Leslie, mgr.).—Best bill of the season. Morelock and Watson, musical, good; De Farce Brothers, acrobats, good; Larence P. Wall, comedian, good; Frank Southall, dancing, good.—CRESCENT (W. P. Reedy, mgr.).—Happy McNally, blackface, good; Mysterious Dilger, the trunk mystery, good; Baby Knight, singing, good; Johnston and Kellar,

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WEST POINT MILITARY ACADEMY.—Two West Point Cadets—Ned Grey from Virginia and David Stratton from New England are classmates—One day after Dress Parade Ned introduces his mother and sister to David, who is invited to visit them during his summer vacation—A Southern home—David visits his chum—Falls in love with Alice Grey, his classmate's sister—The declaration of war interrupts their courtship—The lovers are separated—David joins the Northern army, while Ned enlists under the stars and bars of General Lee.

UNDER THE STARS AND STRIPES.—Storming the hill—The order is given to capture a strongly fortified Confederate position—The attack—Colors ordered to advance—The flag falls—The retreat—Capt. Stratton sees the danger, rushes to the front, seizes the fallen flag and leads the charge—The hill is taken—Capt. Stratton falls desperately wounded—Carried to a Southern home—The home of Alice Grey—The lovers meet again—The wounded officer is tenderly cared for by his Southern sweetheart.

IN THE ENEMY'S LINES.—General Lee calls for volunteers to carry important dispatches through the Union lines—Lieutenant Ned Grey volunteers—He starts on his dangerous mission—Passing the Union outposts—Detected—The Pursuit—Wounded—Chase through the swamp.

THE FORTUNE OF WAR.—Lieutenant Grey crawls to his home—Brother and sister meet—Hiding the dispatch bearer—The search—Captain Stratton swears no one has entered the house—Between love and duty—The fatal mistake—The dispatch bearer escapes in Captain Stratton's Union overcoat and hat—Eluding the sentry—Discovered—Swimming the river—Through the Union lines—Captain Stratton accused—The arrest.

DRUM HEAD COURT MARTIAL.—The fatal overcoat—Damaging evidence—The verdict: "To be shot at sunrise"—Alice Grey pleads for his life—She appeals to General Grant—He refuses to interfere—She starts on horseback for Washington—Pursued by cavalry.

THE WHITE HOUSE.—Received by President Lincoln—His great heart is touched—Justice triumphs—The pardon is granted.

SUNRISE.—The firing squad—Breaking of the dawn—Captain Stratton prepares to meet his fate—The order is given—Ready!—Aim!—Hold!—Alice leaps the wall on horseback, delivers the pardon, and falls fainting in her lover's arms.

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NEW BLOU (S. Lubin).—M. p. and Harry Gertly and Co., Willie Davis, Clark and Bradley and Thomas A. Muckey.—GRAND OPERA HOUSE (Mecca Amusement Co.).—M. p. and vaudeville.—STAR, VICTOR, PARLOR and PEOPLE'S.—M. p. and Ill. songs.—PENDORA PARK.—Six Readings, acrobatic, pleasing.—CAESONIA PARK.—The Amphibious, popular local organization, pleasing large crowds with minstrel performance. Vaudeville announced latter part of June.
G. R. H.

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SAGINAW, MICH.

CASINO, RIVERSIDE PARK (W. A. Buscop, mgr.).—Coyne and Tiffin start the show with artistic hand balancing; Charles De Camo next presents "Cora," canine marvel; Malcolm (a Saginaw man) and Sherrett, do a triple comedy bar act which pleased; "Emeralda," a xylophone soloist, plays beautifully. As an extra the Moets were put on. They did some fine singing and dancing. The young lady has a baritone voice that is surprising. Laet and the hit of the bill were the Gaudschmidt Brothers' acrobatic dogs.—NOTES.

Bruce Richardson, who for several seasons played the colored sheriff in the "Clansman" Company, is making arrangements to go into vaudeville with Theo Kehrwald, who was the original "Nelse" in the same company. A sketch will be written for them by John B. Hymer of New York City, who was the original sheriff in the "Clansman" Company.—Alex Picard is home for his vacation after a successful season with Hagenbeck-Wallace shows. He does an aerial bar act.—Ringling Bros. Circus gave two performances here June 3; many new features; good attendance; splendid weather.

MARGARET C. GOODMAN.

SALT LAKE CITY, UTAH.

ORPHEUM (Martin Beck, gen. mgr.).—Week 1: An extraordinary accumulation of good acts happened to assemble and delight large audiences, regardless of stormy weather. Marcel's Models, headliners, good card; Orth and Fern, in "Sign That Book," clever and popular; Fred Sosman, "The Dress Suit Singing Comedian," is the most versatile and pleasing of his type seen here this season; Wilbur Mack and Nella Walker have nifty dialogue; Davis and Walker are decidedly the best colored team of the season; Harry Truda,

Japanese equilibrist new tricks, and does them well; the kinodrome attracts much attention.

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ELECTRIC PARK (Dave A. Wells, mgr.).—Week 1: McDargh and Sherwood, sharpshooters, finest ever played here, big drawing card; Marvo, "Jail-breaker," very good; Musical Wolfies, well received.—LYRIO AIRDOME (H. H. Hamilton, mgr.).—Jarvis and Tudor, up-to-date comedy and musical hit; Lew Woods, ventriloquist, very good; Pickrell and Beam, acrobatic dancing, well applauded.

SAVANNAH, GA.

There are two high class vaudeville houses here, Criterion and Orpheum, both doing business. Bandy Bros., owners of Criterion, have opened an Airdome at Augusta, to big business last week.

A. F. REIM.

STAMFORD, CONN.

The Lyceum, Family and Star have closed for summer. VAUDEVILLE (Anthony Geronimo, mgr.).—Pictures and Ray Murray and Beulah Lurton's songs.—NOTES.—Lester D. Mayne, booking manager for the Lyceum, will manage the New Haven theatre during the summer.—Extensive alterations are being made at the Lyceum. This house will change from three-day to two-day shows with eight acts.—Noton Point and Rye Beach theatres will open up with vaudeville in a week.

HARRY KIRK.

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VARIETIES (Jack Hoeffer, mgr.).—Arcadia, musical, great; Pongo and Leo, comedy gymnasts, very good; Joe McGee, blackface, good; Four La Dellas, mystic manipulators, very good.—HARRINGTON'S AIRDOME (E. Harrington, mgr.).—Dark. Ferris comedians booked to open 8, but on account of being short four people Manager Harrington refused to let them open.

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ORPHEUM (E. J. Donnellan, mgr.).—Week 1: Meier and Mora, La Veen, Cross and Co., in "Romus Shorts and Pastimes," Fredricka Raymond Trio, operatic; Hill, Cherry and Hill, cyclists; Grace Danley, contortionist; Oliver Reece, Ill. song; excellent bill; capacity houses.

PANTAGES (Geo. A. Calvert, mgr.).—Lee Morrison and Company, in a comedy sketch, great; the Bell Trio, vocalists, decided hit; Imperial Banjo Quartet, fine; The Wheelers, comedy jugglers, excellent; Della Stacey, singing change, scored strongly; B. B. Vincent, Ill. song, very good.

WASHINGTON, D. C.

GAYETY (W. S. Clark, mgr.).—For the last week of the Gayety's season, Manager Clark has arranged a return engagement of "The Behman Show," who present "The Passing Review," and "Hey-Diddle-iddle." Both these productions were well mounted, the fun clever and clean, chorus excellent, and better than a good many to be found in musical shows on the legitimate stage.

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WATERTOWN, N. Y.

ANTIQUE (L. M. Snodden, mgr.). Initial opening the 8th to overflowing business; olio consists of Jas. Hall, juggler and shuck wiggler; Baby Collins, a clever youngster; O'Connell and Golden, comedy hit; Campbell and Clark, very pleasing skit; Marcus, pianist and hand cuffs, a sensation; Geo. B. Rockwell, vocalist; excellent.—STAR (W. T. Landers, mgr.).—W. Clemo, instrumentalist, good; Leslie McAvoy, soubrette, better than ever; m. p. and songs.—LYRIC (J. Rothstein, mgr.).—The Helbig Trio, good; Margaret Helbig, pleasing soubrette; Leonard Kramer, character impersonator, fair; Melvo, acrobat, good; m. p. and songs.—WONDERLAND (W. B. Schaff, mgr.).—O'Neill and Guilford, comedy sketch, good; m. p. and songs.—RIJOT (J. W. Landow, mgr.).—Milla and Otto, sketch, good; Paddy Riley, dancing, good; m. p. and songs.

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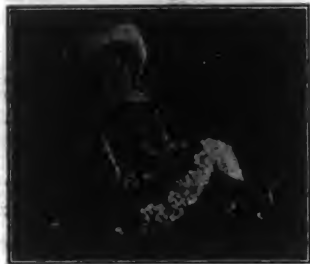
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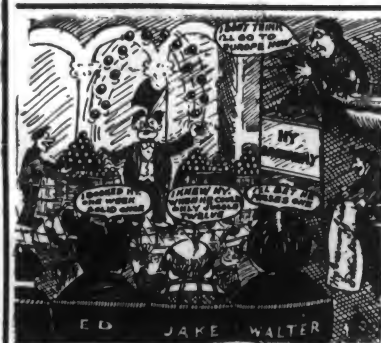


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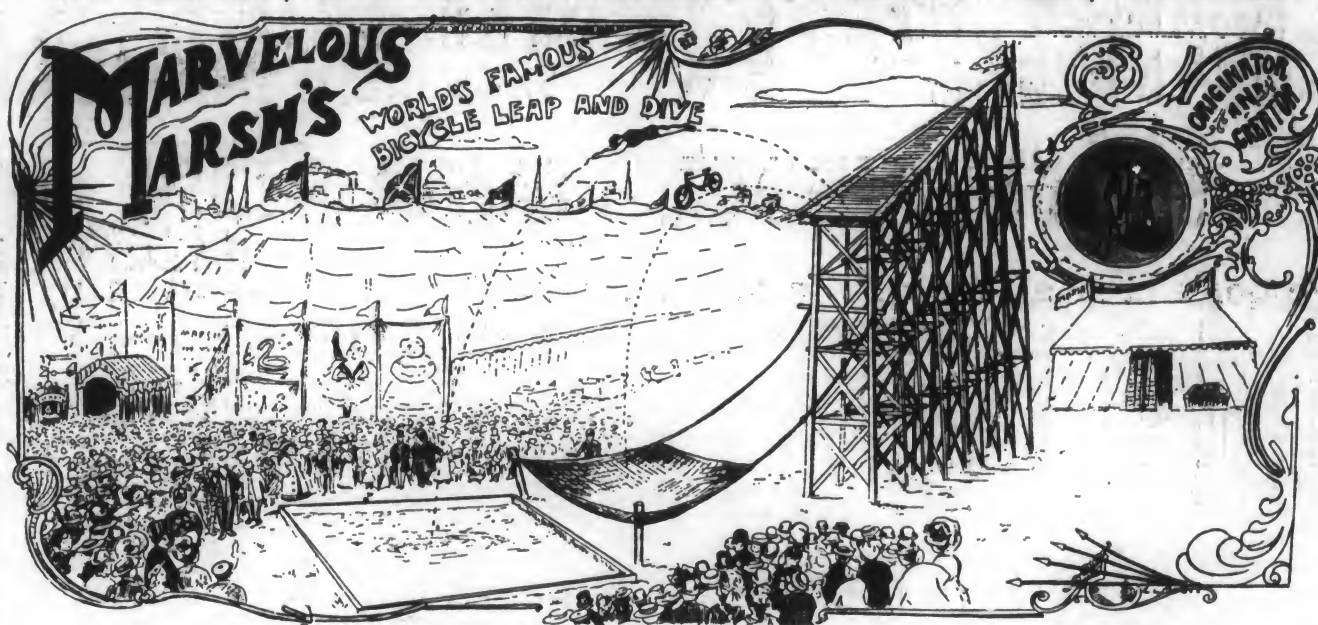
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VARIETY

VOL. XI., No. 2.

JUNE 20, 1908.

PRICE TEN CENTS.



Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the act of Congress of March 3, 1879.

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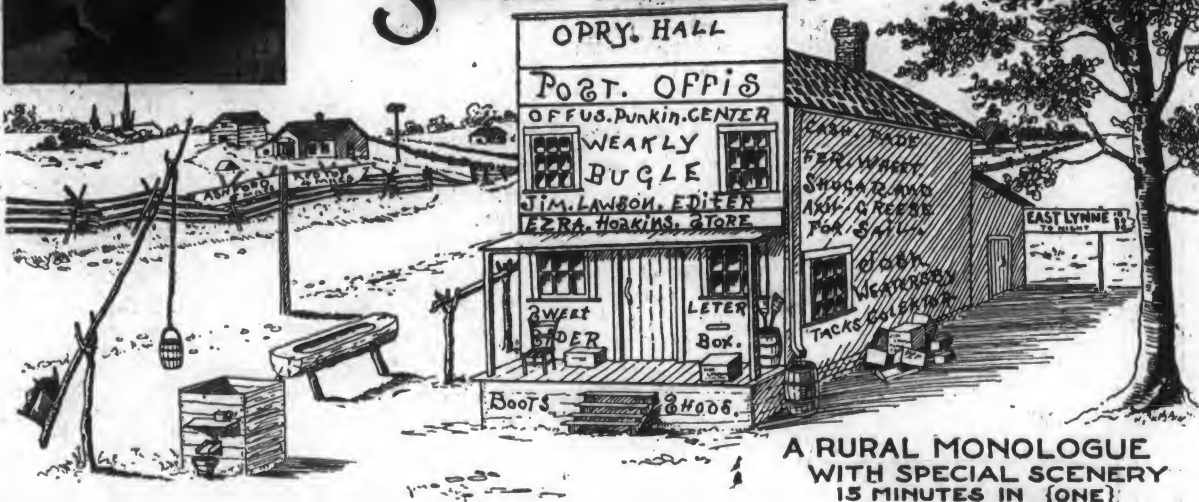
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VARIETY

VOL. XI., No. 2.

JUNE 20, 1908.

PRICE TEN CENTS.

WILLIAM MORRIS IS HOME TO BOOK AMERICAN ACTS

The Manager of the Morris Circuit Holds Back Detailed Statement

Looking brown and rugged, William Morris arrived on the "Carmania" Thursday, after an absence of some weeks.

When seen immediately after his arrival by a VARIETY representative, Mr. Morris said: "There's nothing I can say yet. I've come back to book American acts; they're good enough for me."

"I'm informed there are several theatre propositions in the office for me to go over, and until closed, can not give particulars."

"My London office is not affiliated with any English circuit. It books for all houses in England."

LINCOLN GENERAL MANAGER.

Chicago, June 18.

H. E. Robertson has assumed charge of the Chicago office of the Sullivan-Considine Circuit as manager, succeeding Fred Lincoln.

Mr. Lincoln, after a two months' vacation, will return to Seattle, where he will again preside as general manager.

With Mr. Robertson in the Chicago office will be Paul Goudron and a corps of assistants.

CHANGES AT CIRCLE.

The announcement was made this week by the Circle Theatre management that Raymond Hitchcock and his wife, Flora Zabelle, would join "The Merry-Go-Round" Company next Monday night. To make room for the additions, James J. Morton and Mabel Russell, also Dorothy Jardon, have received notice their services would no longer be required after a certain date.

The connection Gus Edwards has previously held with the Circle has been severed, and Larry Mulligan, a half-brother to "Big Tim" Sullivan, is now active in the directory along with Felix Isman. Mr. Mulligan is said to represent two-thirds of the Circle management.

Rita Perkins, the 'cellist of the com-

pany, leaves to-day to visit her mother, Mrs. Frank Tucker, in Europe. Mrs. Tucker is the wife of a prominent Boston banker. Marguerite Tyler will take Miss Perkins' place in the show.

DOHERTY SISTERS TOGETHER.

Berlin, June 8.

The Doherty Sisters, American singers and dancers are together again. The act is playing at the Wintergarten this month. Lillian came over alone early in the season. Anna followed later, and Anna appeared in London giving an act said to be an imitation of Eva Tanguay, though Anna did not so announce it. She called herself "The Ginger Girl."

SECOND "SUICIDE SEEKER."

Berlin, June 8.

With the death of Gadbin, "The Suicide Seeker," still fresh in the minds of the public, a second daring leap act is in preparation under the title of "Gadbin II, Der Desperado."

The feat is a duplicate of the one in which Gadbin met his death a few weeks ago. At that time there was a good deal of public outcry against the dangerous sensational acts being offered in this country. "Gadbin II" will shortly give his first exhibition.

WOODS' PICTURE CIRCUIT.

Al H. Woods, the producer of melodramas, will open, three moving picture places in New York City in August. One will be in the old site of "Mike" Lyon's restaurant, famous for years. It is on the Bowery just below Canal Street. Recently the concern which ran the restaurant went into bankruptcy, and a small side show has occupied the premises since then.

Mr. Woods' other two places are on Eighth Avenue, between 33d and 34th Streets, and on 125th Street.

MORE ABOUT CUBA.

It appears that Lalla Selbini is not the only act having unfulfilled contracts to play the De Costa theatres in Cuba, and seeking to gain a settlement for them.

Sleeds' Pantomime, Rose and Jeanette (who sailed for Europe this week) and the "Four Golden Graces" are others. Their contracts for four weeks each have been placed with lawyers for settlement. In each instance De Costa failed to supply transportation, although the contracts so specified.

Oterita, the Spanish dancer, returned to New York last Saturday, after having played in Cuba for thirteen weeks from March 9. She declared that Firmin Ruiz, who acted as agent in this country for De Costa, was at fault for the broken contracts. Ruiz is now in jail in Havana, said to be the result of misappropriating De Costa's funds.

According to the New York Marinelli Agency which booked the attractions through Ruiz for De Costa, Ruiz was the latter's accredited agent over here when the contracts were signed. It was said at the Marinelli Agency that De Costa had paid over the transportation money to Ruiz, and he failed to forward it.

CONVENTION BRINGS 50,000.

Chicago, June 18.

The Republican Convention at the Coliseum this week is a blessing for the theatres and parks.

Over 50,000 strangers are in town, and many theatre parties have been arranged at the various play houses.

BOSTON GIVES UP SUNDAYS.

Boston, June 18.

There appears to be a general opinion the end of Sunday shows in Boston has arrived while the present law lately enacted is on the statute books. It has killed the Sabbath entertainments effectually so far.

Although the Bowdoin Square Theatre will remain open over the summer, performances will be given on week-days only.

No scheme has loomed up which might lead the managers to believe a different state of affairs will exist with the opening of next season. "Sundays" in Boston are now accepted as a thing of the past.

HITS IN LONDON.

(Special Cable to VARIETY.)

London, June 17.

Two American "single" acts made hits here Monday.

Walter C. Kelly duplicated his former great success at the Palace, where he appeared before, and Stuart Barnes is a big hit at the Empire.

HIPPODROME CREDITORS MEET.

Cleveland, June 18.

The Cleveland Hippodrome creditors have been meeting of late to devise a way to co-operate with the syndicate managers to complete the building.

The upper floor only is unfinished, and it is said that a receiver was appointed for the purpose of going ahead with the necessary work, also to increase the revenue.

It is reported that under the present state of affairs the co-operation of the creditors is required.

BOOM QUILTS PICTURES.

Maurice Boom will give up his policy of moving picture shows in New York after September, and in its stead will put on vaudeville of a popular priced grade in three local show places.

Included in this trio is a new establishment now in course of erection at Second Avenue and Eighth Street, formerly occupied by the Orpheum. The Orpheum some time ago moved over to the San Souci on Third Avenue and Thirteenth Street, and it was here that the "outlaw" version of "The Merry Widow" was played until Henry W. Savage invoked the courts to stop the alleged piracy. The old Orpheum is being torn down and a new one will replace it.

With the Orpheum and Boom's two other houses, on Grand Street and Avenue A respectively, that manager will have use for about fifteen acts a week. Each bill will contain five acts changing from one to the other twice a week. The new Orpheum will have a seating capacity of 500, and altogether there will be room for 1,200 people in the three houses.

The receipts at the Grand Street and Avenue A houses have fallen off greatly within the last five months, partly due to the invasion of many shows in the neighborhood.

POSITION OF THE UNITED UN- CHANGED REGARDING ARTISTS

**General Manager Albee Says Wrong Impression Has
Gone Forth. Attitude Same As Always Existed.**

At the United Booking Offices this week, E. F. Albee, the general manager of the agency, stated that owing to the wrong impression he believed was caused by an article in *VARIETY* (June 6) recounting a meeting between himself, Maurice Goodman, the United's attorney, and Harry Mountford and Denis F. O'Brien representing the White Rats, the United Offices preferred that the exact facts of that meeting be given publicly.

"No 'committee' from the White Rats called upon me," said Mr. Albee. "I had asked Mr. Mountford to come down for the purpose of finding if he knew who had entered a complaint to the police against the Sunday performances. I explained to Mr. Mountford, and Mr. O'Brien, who accompanied him, that were the vaudeville theatres in New York compelled to close on Sundays, the present scale of salaries could not be maintained, the Sunday performances entering largely into the managers' weekly receipts.

"Following this conversation, and Mr. Mountford's promise he would endeavor to ascertain who had entered the complaint, he spoke of an arbitration board. I told him the United had nothing to arbitrate; that the managers and artists were not in the position of employer and labor union, where a fixed scale of wage was determined upon. The pay for a carpenter may be \$3.50 a day, and you must pay that price whether the carpenter employed is a good or bad one. This I explained. But with artists the question of salary is different. One act may be worth \$150 each week; another \$500; there is no fixed rule or price.

"Regarding arbitration and a contract spoken of, I informed Messrs. O'Brien and Mountford that any time there was any matter to be adjusted, we would be pleased to have either call upon us in reference to it, as has been done in the past.

"We have not changed our attitude towards the artists, and we don't want that impression to be out. Whenever there is anything to be adjusted, it will receive our attention.

"For eight years we have been working towards the point where we can give the artist forty or fifty weeks of consecutive time. Now we have succeeded, and shall run our business for our best interest, for that is also for the best interest of the artist.

"There are just two points which vitally concern the manager and the artist: the manager to conduct his theatre so he may make money and pay the artist; the artist to secure work."

ANOTHER OPPOSITION.

Philadelphia, June 18.

Rumors regarding opposition to Keith vaudeville were renewed with the announcement that the building at 15th and Chestnut Streets, formerly occupied by the Y. M. C. A. had been leased to Walter Pincus. The latter admitted this week that the building had been leased by him

representing a syndicate but he refused to name those interested. He also admitted that beginning early in September vaudeville would be played there.

The Y. M. C. A. building has a good sized auditorium, and it is said that the new lessees intend to spend a large sum in fitting it up, a seating capacity of 1,200 being planned.

When the William Morris Circuit was first reported as including Philadelphia it was rumored that the Y. M. C. A. building was to be used, and it is also said that it was one of the two houses which Morris claimed to have secured here, the William Penn in West Philadelphia being the other. If the house is completed before September there is a possibility that moving pictures and vaudeville will be tried prior to the opening of the intended straight vaudeville policy.

UNITED IN FITCHBURG.

Fitchburg, Mass., June 18.

The Whitney Opera House in this town will play United bookings next season, Geo. Whitney, the manager, having signed an agreement with the New York agency. Contracts have already been issued for acts to appear here, and the theatre will open with the season.

The Cummings' Opera House has been operated for vaudeville by the J. B. Morris-Shea firm, and so far there has been no declaration of a change of policy or management. The Cummings' is superior to the Whitney as a playhouse, but just what the condition here will be next season is not known.

WEDDING TO-MORROW.

The wedding of Norah Bayes and Jack Norworth, supposed to occur last Sunday, has been postponed one week, until to-morrow, when one of the principals stated it would take place.

NEW THEATRE ON LABOR DAY.

It is officially announced by Cohan & Harris that the new Gayety Theatre at 46th Street and Broadway will open Sept. 7 with a new play by George M. Cohan, yet unnamed.

The beginning of the firm's activities will be the opening of its "Geo. Evans' Honey Boy" Minstrels, July 27 at Atlantic City. Following the seaside engagement, the show will come into New York for three weeks, thence to the road.

On August 3, Victor Moore and "The Talk of New York" will drop in on Atlantic City, and will commence a return engagement of four weeks on August 9 at the Colonial, Chicago. Upon Mr. Moore leaving the Colonial, Mr. Cohan in the "Yankee Prince" will succeed him there.

Two companies of "50 Miles From Boston" will tour next season, and "45 Minutes From Broadway" will start upon its fourth year. "Brewster's Millions," under the direction of the firm (by arrangement with Frederic Thompson) opens Sept. 10.

IRWIN GOES INTO SAVOY.

Philadelphia, June 18.

Fred Irwin's big revue, now in its third week at the Casino here, will begin a summer run at the Savoy, Atlantic City, June 29. This statement comes from the Philadelphia office of Nixon & Zimmerman, who own the Savoy. The Irwin offering will remain at the seashore as long as business seems to warrant.

For the engagement the revue will be augmented. Mr. Irwin will bring all the members of "The Big Show" and "The Majestics" who are not now in the revue into the cast when it opens at the summer resort. If the show lasts through the summer Irwin will put on his shows for next season at the Savoy, and try them out before opening on the Wheel tour.

Morris Gest, of Comstock & Gest, who hold the lease for the Savoy, Atlantic City, verified the above this week. Irwin's show will play the house on percentage, its stay being indefinite. At the conclusion vaudeville will probably follow.

LOUISE DRESSER MARRIES.

At the First Presbyterian Church, Asbury Park, on Wednesday, Louise Dresser was married to John E. (Jack) Gardner by the Rev. Dr. Taylor. Cheridah Simpson and Mrs. Ada Kerlin were the bridesmaids. Dr. H. O. Constable and Henry J. Goldsmith "stood up" for the bridegroom.

Following the ceremony, which occurred at one o'clock, a wedding breakfast was given to the newly wedded couple at the Ross-Fenton Farm, Deal Beach.

Miss Dresser will appear at the Colonial next Monday. Mr. Gardner is with "The Yankee Prince" at the Knickerbocker.

"GEO. COHAN" A "TALKING" PICTURE.

Wilkes-Barre, Pa., June 18.

At the Luzerne, a Western Burlesque Wheel theatre, there are "talking" pictures, and Geo. M. Cohan is advertised to sing a number of his songs.

The "Cohan" is spelled with an "e," but the name is heavily billed, and the songs are announced for Monday, Tuesday and Wednesday. Other popular selections are given for the remainder of the week.

MINSTRELS RE-OPEN AUDITORIUM.

Chicago, June 18.

The Auditorium, the largest theatre in America, is "dark" for the first time since "Advanced Vaudeville" had its test early last fall, and will remain closed until August, when the regular season will be inaugurated with Cohan & Harris' "George Evans' Honey Boy Minstrels" at popular prices.

CLOSES IN CLEVELAND.

Cleveland, June 18.

The Colonial, which has played the Keith shows since the fire in the Keith Theatre, will close out its vaudeville either this Saturday night or a week from then (June 27).

Cleveland will be without vaudeville until Labor Day, when the rebuilt Keith's will open again.

SUN CIRCUIT RUMORED SETTLED.

Chicago, June 18.

There is a report here that the Sun-Murray Circuit of cheaper vaudeville theatres in the middle west has closed with the Western Vaudeville Association to book through its office in this city. John J. Murdock, who left for New York on Monday, is said to have brought the smaller circuit into the W. V. A. before he left. The deal has been pending for some little time, as previously reported in *VARIETY*.

OFFICIAL SONG WRITER.

Indianapolis, June 18.

Henry K. Burton, manager of the Empire (Western Burlesque Wheel), Indianapolis, is also assistant secretary of the Republican State Committee of Indiana and official song writer for the Republicans.

He is preparing a new budget of campaign songs that will be issued by the Republican State Committee.

STARTING UP IN BOSTON.

Boston, June 18.

The William Morris interests are beginning their campaign here, where they open the Orpheum Theatre Sept. 1 with high class vaudeville.

"Tony" Duffy, manager of the Orpheum under the Keith regime, has, it is reported, been chosen to manage the house for Morris.

There are strong indications that still another vaudeville house will be opened in Boston in September on the 10-20-30 basis.

KELLER INCORPORATES.

"The Ed S. Keller Company" has incorporated with a capital of \$20,000. William Rock, C. L. Waterbury, Louis A. Simon and Mr. Keller are the incorporators.

The purpose of the company is to book and produce vaudeville numbers. Two or three are under way at present. Mr. Rock is the producing member. Mr. Waterbury is manager for Rock & Fulton.

GARDNER AND REVERE.

Dick Gardner and Anna Revere are at the Colonial this week. Their pictures occupy the front page as they appear in their successful vaudeville number, named "The Bell Boy and Soubrette," and the present is their first time East in some years.

Miss Revere was formerly of the Revere Sisters, at one period with Weber & Fields. Mr. Gardner first played New York City as "Baby Gardner" with Ellis, Smith and Gardner. Afterwards he became one of the original Three Gardner Brothers. Mr. Gardner was among the first to present "The Yellow Kid" on the stage.

The act is being booked over the route of the United Booking Offices by Wesley & Pincus.

POLI IN FALL RIVER?

The Savoy, Fall River, Mass., may be added to the Poli Circuit next season. It was said S. Z. Poli, when in the city this week, closed negotiations for the house with Julius Cahn.

Connected with the Indiana family of wagon manufacturers, Dorothy Studebaker will uplift her soprano voice for the edification of New Yorkers if Lykens & Levy do the necessary.

WHEEL DRAWINGS WAIT UPON DEALS FOR NEW THEATRES

Both Burlesque Circuits are After New Houses and Drawings are Postponed Two Weeks. Many New Rules in Empire.

Both burlesque circuits are negotiating for theatres in cities where they are not now located, and until the deals are closed there will be no drawings for next season's opening dates. James J. Butler, president of the Empire Circuit Company, together with other executives of that concern, left New York Saturday, presumably to settle details connected with the taking over of an additional house, and Tuesday L. Lawrence Weber and Gus Hill, of the Columbia Amusement Company, started on a trip with the same object. The Eastern Wheel drawings will be held July 8. Both circuits were to have drawn this week.

Until the new stands are settled upon, it is impossible to arrange a route. A committee of Empire Circuit managers is at work on the route now, and it is believed that they will draw by July 1.

The Empire managers and directors are still in New York and even in the absence of Mr. Butler have held several meetings. Up to date they have gone over a great deal of business and passed several important measures. The effort seems to be directed toward bettering the condition of the road manager, and he has been given several points of advantage as against the house manager. Among the assembled Western managers the talk is all of big plans for next year's shows and it looks as though the Empire (Western Wheel) intends to give its opposition a stronger battle than ever before.

The Eastern men are aware of a change in the attitude of the other side and declare that they are prepared to meet every advancement.

The executives of the Western Wheel were in frequent conference last week. Although little leaked out of their decisions, it became generally known about Broadway that several resolutions had been passed creating new conditions for the coming tour.

One thing that the burlesque men seem to have settled beyond argument is the partial elimination of "amateur nights." The various managers were one in the opinion that the special performance given over to the exploitation of "amateurs" is not a good business proposition. Although those special nights seemed to return a larger gross business, it was discovered that the week's average was not increased. Regular burlesque patrons, they found, delayed coming to the theatre until "amateur night." Practically no new business was attracted.

Another special feature that will be no more is the "chorus girl contest." This was tried out last season and was the cause of endless dissension in the traveling companies. Small jealousies were aroused through the agency of the contests, and the companies that made them a feature were almost disorganized at times.

These jealousies arose not only among the chorus girls, but among the principals

as well. The contests were unpopular with the principals because they seemed to detract from their importance. Another result was that good chorus girls refused this season to sign as choristers and insisted upon being made principals at an immensely inflated salary.

Another resolution put through fixes the minimum number of chorus girls with any show at twenty. In addition to this increase each organization will be required to have four chorus men. The added cost to the road managers of this rearrangement will be borne in part by the theatres. The theatre will be required to pay \$85 a week as its share of the additional expense.

Each Western Wheel road show will carry its own advance representative. This matter was the subject of a long debate, many being of the opinion that the advance man could be dispensed with. Those of the opposite view, however, carried their point.

"AROUND THE CLOCK," BURLESQUE.

An announcement has been made by Gus Hill to the effect that "Around the Clock," his former production for the popular-priced houses, will become a piece on the burlesque wheel next season. A new four-act melodrama by Col. J. J. Miliken called "The Divorce of the Belmonts" will be under Hill's direction according to the same statement.

BURLESQUE MANAGERS NEED GIRLS.

Never before has it been so difficult for the burlesque managers to secure girls for next season. Many have almost given up in despair for the time being. One, more ingenious than the others, employs a representative to keep track of the girls working in the Coney Island music halls, and he is always on the alert to take over promising young women in time for the opening of the burlesque season.

Though the supply of chorus girls in New York is meagre just now, in Chicago, it is reported, the reverse condition prevails.

Recently in the Windy City, when a manager advertised for choristers to apply at a certain theatre, more girls assembled in response than the orchestra seats could accommodate.

GEORGE KRAUS UNDER KNIFE.

George Kraus, of Sullivan & Kraus, was operated upon Sunday for a growth behind one of his eyes. He is said to have stood the operation successfully. The operation was performed in Mr. Kraus' apartments in the Westminster Hotel.

The affection behind the eye was of long standing. For some time the sight of one eye was almost entirely gone. The doctors advised against an operation several years ago, urging the theatrical man to wait until the growth had more fully developed. It was necessary to remove the left eye entirely.

"PAY UP OR BE SHOT."

Philadelphia, June 18.

J. Bolton Winpenny, manager of the Trocadero Theatre here, playing Eastern Wheel Burlesque shows, and Ridge Waller, of Buffalo, are engaged in a violent quarrel. According to a story that is going the rounds, Waller appeared in Winpenny's office a few days ago and demanded that he satisfy a claim for \$700, pointing a revolver in Winpenny's general direction and threatening dire consequences if his demands were not complied with.

It appears that Waller advanced \$700 to "The Wise Guy" Company (Western Burlesque Wheel). He claims that Winpenny told his manager to get this amount from Waller at the close of the season. Thereafter Winpenny denied the whole transaction.

Waller appeared here some time ago. As a matter of fact he did not threaten Winpenny with his gun at the time. He did "flash" a revolver, however, and declared that he would get the \$700 or satisfaction.

Winpenny has received many comic postal cards from burlesque people who played his house this season, as the players' reminders of their stay there.

"TRAVELERS" START EARLY.

Chicago, June 18.

"The Travelers," the new Western Wheel burlesque organization, featuring Chas. J. Burkhardt, will be managed on the road by R. W. Williamson, who piloted a show for T. W. Dinkins last season.

The show will open either at the Folly or Empire in August, and will play three weeks preceding the opening of the regular season.

BETTER WITHOUT "BOOSTING."

Irving Cooper, of the Empire City Quartet, said this week in connection with the discontinuance of "song plugging" in the act he is associated with: "We like it much better, now that the 'plugging' has stopped, although we never considered it 'plugging' in the way that term is accepted. It was merely a part of our act, and when Mr. Beck asked us while we were on the Orpheum Circuit to stop it, we were all delighted, and now when we sing a song we are through."



BRITTA PETERSEN,

The Danish ballet dancer, engaged as premier for the Alhambra, London, next season, her first appearance in an English speaking country. Miss Petersen has been a favorite at the Scala, Copenhagen (Denmark), where she was "discovered" by H. E. Marinelli.

"COOCHER" BRINGS JEALOUSY.

Philadelphia, June 18.

There is war on between Eddie Shayne, manager at the Gayety, and Lew Watson who is putting on the summer stock shows at the Trocadero. A lively "cooch" has been one of the features at the Gayety, resulting in this house outdoing the Trocadero in the business way.

Last week Watson looked the dance over, noted the business, and the next day one of the Christian League scouts notified Shayne he would have to tame down his show. The same day Shayne's star "coocher" handed in her notice, while the town was plastered with paper announcing the appearance of the "Great Florine" at the Trocadero.

Florine started "cooching" at the Trocadero on Monday, and on Tuesday the League scout was on the job with more orders to tame down. Now the rival managers are claiming that there has been some "peaching" done and "Florine" is the only one gaining by the battle, with the prospects of becoming famous enough to warrant her being in demand next season.

POLICE YOUNGSTOWN'S CENSOR.

Youngstown, O., June 18.

The police exercised a censorship over the Empire, where a stock burlesque company is holding forth, closing the house last week until a modified performance was agreed upon and given.

It was "Old Home Week" when this occurred, and the stock company merely wished to show the grangers who visited here for the occasion something in the burlesque line they do not see in illustrated supplements down on the farm.

SAM RICE MARRIES LULU BEESON.

On Monday evening (June 15) the Rev. Dr. Finnott made Sam Rice and Lulu Beeson man and wife at the St. Patrick Cathedral.

A wedding reception was afterwards held at the home of Dr. O'Hanlon, the Coroner and brother of Mr. Rice.

The couple left for a honeymoon trip of two months on Tuesday. Each has engaged with Cohan & Harris for next season.

BOSTON GAYETY READY NOV. 25.

Boston, June 18.

The George A. Fuller Construction Company of New York has entered into contract to deliver the new Gayety Theatre, now building on the site of the old Lyceum and to be devoted to Eastern Wheel burlesque, to the owners by Thanksgiving Day. The new house will have a seating capacity of 1,700.

More than 60 per cent. of the space in the building to be devoted to business purposes has already been leased. If it is completed on time it will be the most quickly constructed building put up under the new building laws, which make it necessary to provide free exits on four sides of theatres. One of the features will be a separate ventilating system for the dressing rooms.

The work of demolishing the old Lyceum building has already commenced.

THE GERMAN MEETING.

Berlin, June 6.

The German managers met here yesterday. Quite a number were present. Meetings were held morning, noon and night. The first move of the conclave was to decide that neither the "I. A. L." nor "Boycott" should be mentioned.

It is understood that a new contract without the cancellation clause was talked about, and it may have been decided to issue it, but this elimination will not be in effect for new acts, which will still be liable to one day's cancellation.

Another matter spoken of was a "black-list" for artists breaking contracts, and a fine of \$750 for any manager booking a "blacklisted" act. This idea has been taken from the United Booking Office's recent announcement in *VARIETY*.

There is a possibility the managers will settle upon an Arbitration Board, which will settle all differences.

No developments are expected until the new contract is issued, if that is to be done. The managers claim there is no such thing in prospect as boycotting the International Artisten Loge, but the statement is not generally believed. One thing is practically certain, no new contract will be acceptable unless it is drawn with the counsel of the Loge to assist in the drafting of the form.

Hattie Delaro has been spilling over a monologue for the last three weeks under an assumed name. Two more weeks in the same way, and then Miss Delaro has decided to come right out in New York City and tell it.

DAZIE WINS SUIT.

A jury in the City Court on Tuesday returned a verdict for \$780 in favor of Dazie, the dancer, in a suit against the French Line. Five of the big mirrors used by Miss Dazie in her "Domino Rouge" act were broken in transit between Paris and New York in 1905, and the suit was to recover for this loss.

The court passed upon an interesting point during the suit. Agents for the steamship line interposed the defense that the carrying of Dazie's baggage was not done under a special contract. They attempted to show that the company offers a special insurance policy to protect damageable property, but the plaintiffs had failed to take advantage of this.

Dazie declared that there had been no mention made to her of this policy and the court ruled that where passengers could show they did not know of special facilities of this sort, failure to take advantage of them did not affect a right to recover for any damage. Another point of interest is that the verdict was given in spite of a contract printed on the back of the company's tickets in which they limit their responsibility for damage to baggage to \$100.

ABEL GIVES UP.

The Geo. Abel Electric Transportation Co. has discontinued business. The Knox Manufacturing Co., which built the automobile trucks, retaining a lien upon them, has taken the cars, and Mr. Abel has joined his act, "Three of a Kind," now playing in the West.

REPORT ABOUT "THAT" QUARTET.

(Special Cable to *VARIETY*.)

London, June 18.

It has been given out here that Frank Morrell, the lyric tenor of "That" Quartet, will be with Cohan & Harris' "Honey Boy" Minstrels, and the singing four will split. No future plans of the remaining three—Messrs. Pringle, Sylvester and Jones—have been made.

The "four-act" has been formed for two years. Previously Pringle, Sylvester and Jones composed a singing trio.

Investigation of the above on Thursday disclosed the fact that Mr. Morrell has not been signed for the Minstrels. Cohan & Harris made some inquiries regarding Morrell's acquisition as a soloist, also the act, but the salary "That" Quartet is in receipt of was prohibitive for the purposes of the blackface organization.

A private cable, received in this city on Thursday, signed "Pringle, Jones and Sylvester," stated that they sailed for home that day.

YOUNG CHAMPION CHESS PLAYER.

At the chess tournament held at the White Rats Club during the past week, the championship was won by Ollie Young, he having defeated Geo. Evans, Al Coleman, Brindamour, Junie McCree, Major Doyle, Dick Hume, Frank North and Tom Lewis.

Mrs. Fred P. Noss underwent an operation at the Post-Graduate Hospital, New York, on Wednesday for appendicitis.

ACTOR DRUGGED AND ROBBED.

John T. Bannard, for years the stage partner of James Barry, general manager of the Actors' Union, returned to New York last week after being away from these parts for nearly seven years. Meanwhile he was working steadily through the far Western circuits.

So when Johnny came out of the Grand Central Depot last Saturday there was a bulge about his breast pocket where twenty-five \$10 bills were stowed away and secured with horse blanket safety pins. Not that Johnny was afraid of "con" men. Not much. Johnny was born and raised on New York's lower East Side and he knows every snare and pitfall of life in a great city.

It took Johnny some time to "sweeten" that roll up to \$250 and the safety pins were used as the visible mark and sign of a new resolution to cut out all the "good fellow" and "third rail" stuff and be a "tightwad" for the rest of his life.

So Johnny called up "Jim" Barry at the Union Square headquarters of the Union, to announce his arrival, then started for Barry's office. But it is good to be back in New York after seven years and there are many "places" between Forty-second and Fourteenth Streets where they make a specialty of welcoming native sons who return from distant wanderings. What avail good resolutions and safety pins on so joyous an occasion as a home-coming?

Johnny's sight-seeing tour led him into the purlieu of the Bowery, where seven years had made many changes. He looked over all the changes—then suddenly the lights went out.

Sunday morning he woke up in Bellevue Hospital with a sensation of utter distaste for life and a large, looming premonition. The doctors presently verified the premonition by telling him he had been brought to the hospital during the night the victim of chloral ("knockout drops") poisoning. Bannard had no evidence to indicate who had drugged him. He was discharged from the hospital later in the day having suffered no serious consequences from his experience save the loss of his \$250.

Bright and early Monday morning he bought some more safety pins and polished up his battered resolution.

IMPORTANT CAST FOR SKETCH.

The 125th Street Theatre will witness an important cast for vaudeville playing "Buchanan of The Times," when Robert T. Haines, with his wife, Genevieve, who wrote it, appear there for the first time June 29.

Other than the principals will be Ralph Delmore, in the character of "Gen. Gossel," the scene of the playlet having been set in Port Arthur, the night before the fall of that Russian stronghold. Frank McCormick, late of Mrs. Fiske's company, is the "Capt. Jack" of the piece, and E. J. Mortimer, who was with William Gillette, is also listed.

Mrs. Haines becomes the "Princess Zadeikov" in the play, her husband having the title role. The sketch is expected to continue in vaudeville with the same company throughout next season. M. S. Bentham is booking it.

Bissett and Scott have returned from England.



ELSIE ST. LEON.

(Of the Famous St. Leon Family)

In an exciting burlesque act on "Wild Fannie" at "Luna" Park, Coney Island, where Miss St. Leon appears twice daily.

WHITE RATS ANNUAL MEETING

The annual general meeting of the White Rats of America was held Thursday morning, June 18, in the lodge rooms.

The order of business was an address by the chairman, election of secretaries, secretary's report (Herman Desco), treasurer's report (Harry O. Hayes), trustees' report (Colie Lorella), Legal Committee report (Denis F. O'Brien), and the report of the Board of Directors (Harry Mountford), the latter report following below.

The meeting was adjourned until June 30, when the election of officers of the organization for the following years will be announced. The balloting ceases June 23, when the tellers to be appointed will tabulate the votes:

Report of the Board of Directors, June 18, 1908:

In presenting their report to the Annual General Meeting of the White Rats, the only regret of the Board of Directors is that it is not a report for the financial year of this organization, commencing June 17, 1907, and ending June 17, 1908, but as the Board of Directors were not in power during the whole of that time, they think that it is only just to themselves and to the members that the record of their work should be confined from the time they took office to the date of handing in their report.

With their own working, however, they wish to associate the work of the Emergency Executive Committee, which came into existence on Thursday, February 6, 1908, under the following circumstances: At an ordinary meeting of the lodge on February 6, Mr. R. C. Mudge handed the following written communication to the secretary, Mr. Herman Desco, who read it to the lodge: "I hereby tender my resignation as president and member of the White Rats of America, same to date from Saturday, February the 8th." After some discussion it was duly moved and seconded that the resignation of Mr. Mudge as president and member of the White Rats be accepted. This, on being put to vote, was carried.

It was then that Brother George, in accordance with the By-laws, having succeeded to the position of Big Chief, appointed an Emergency Committee, consisting of Brothers W. W. Waters, Chas. Stine and Harry Mountford, to carry on the business of the organization and report to the lodge every Thursday. This Emergency Committee, with the exception of Brother Chas. Stine, during the first week found that his other duties precluded him from giving the attention to the work of this committee which was necessary, and in whose place Brother Harry Knowles was appointed, carried on the work of the order till the election by ballot of the present Board of Directors, and therefore these three members of the Order were Officially the Board of Directors appointed by the Lodge, the present board think that the only report of work which they can honestly submit to you will be that of the work accomplished from the appointment of the Emergency Committee to the present date, from February 6th to June 17th, a period of some 4 1/2 months. During that time the financial results have been eminently satisfactory.

These new numerical and financial results are very satisfactory, but more than that is the new spirit which has been infused into the Order; the spirit of progress and advancement; the spirit of unanimity; of all working together for the common good, which is the protection and promotion of the welfare of the members of the White Rats in their chosen profession. During the short term of office which the Board has held legal protection has been instituted and has proved beyond all doubts a long felt and much needed want. Any number of cases have been taken up and through the efforts of the Legal Committee and Mr. Denis F. O'Brien to whom in passing the Board of Directors offers their heartfelt congratulations and warmest thanks for the good work they have done in protecting the legal interests of the members of this Order, these cases have been brought to a successful conclusion.

It is striking testimony to the care which has been exercised by the Legal Committee and Mr. O'Brien in taking up the cases that up to the present not a single one has been lost. For obvious reasons it would not do to particularize and specify in this report the names of these cases, but they have been fought and won in Worcester, in Brooklyn, in New York and in the Middle West. But beyond these mere legal victories lies the enormous power which this organization has, and which is felt by defaming managers, for in cases which are not satisfactorily settled legal proceedings will be instituted immediately at whatever cost, and it is this feeling that has enabled the cases to be settled without recourse to litigation.

It is a pleasing reflection to the Board of Directors that, during their first term of office, most of the independent managers, most of the burlesque managers, and even the Ringling Bros. should for the first time in the history of vaudeville prefer to come to the office of the White Rats and settle there any differences which may have arisen between themselves and members of this Order employed by them. It is a commendation devoutly to be wished that all managers, even those of the United Booking Offices, should

see the wisdom of this arrangement and enter into a working agreement or permanent arbitration tribunal with this organization, and the Board of Directors regrets that when such a proposition was put to Mr. Albee, it was summarily declined and leads them to the belief that the case of Mr. Albee and his associated managers must be very weak when they refuse to submit any complaints against them to a board consisting of one representative of the White Rats, one representative of the United Booking Offices and a third person selected by these two; surely a more unbiased, unprejudiced board of arbitration was never suggested.

It is most significant that the United Booking Offices has a working agreement with the Musicians' Union, but refuse such an agreement with us. It will be remembered that the musicians gave notice to terminate that agreement, and so upset were the managers at this idea, having evidently found the working agreement a profitable and practical arrangement, they left no stone unturned even to the forming of an opposition union to that of the musicians and the holding of committee meetings to if possible bring this working agreement into being again, and undoubtedly a huge sigh of relief was heaved by the Associated Managers when the agreement with the musicians was finally renewed for a period of four years.

This is practically all this Lodge, in the interest of its members, requires, a working agreement in the shape of a board of arbitration between this Order and the United Booking Offices, which shall arbitrate simply upon contracts and conditions, and the Board of Directors hopes that this organization will never rest in its endeavors to bring about a condition based upon an amicable working agreement, which would be but the foundation stone to a friendly, happy and prosperous vaudeville profession.

Ever willing to protect its members wherever they may be, the Board of Directors has also instituted an arrangement whereby White Rats may obtain a bond at 50% of the usual charges and at a moment's notice if they are ever attached on professional business within the United States. The immense advantage of this to our members cannot be over-estimated, for a practice is growing among the less reputable agents who have made a claim which would not stand the light of day if fought out in a court, of waiting till actors get into Rhode Island, Massachusetts, etc., and then attach their salaries and their persons on Saturday night, thus making it compulsory on the part of the actor to pay the money so unjustly claimed, if he wishes to play his engagements that night, and keep his engagements the following week. The Board of Directors believes that the very fact of its being widely known that such measures will not succeed in the future will prevent such steps being taken to the detriment of our members.

With the view also to protect our members in the full and complete work of the order, the Board aims to protect the many authors and composers who are members of this Order, the Board of Directors through its representative has put up as vigorous a fight as possible in favor of a new copyright act, attempting to make the provisions of that act more stringent and much more favorable to authors and composers. The result of that attempt has not yet been known, but the members must rest assured that the Board of Directors will not relax their efforts in protecting original material.

As another side issue, and yet that is hardly the correct word, perhaps it would be better to describe it as an internal issue that is formed at the moment when the White Rats and the White Rats as a body, the Investment Fund has again taken shape, and bids fair to become a great success financially, and to have great power as a lever in attempting to compel managers with whom we are at variance to come into line. Money can only be fought with money, capital can only be fought with capital. The Investment Fund is the better will be our chance of final success, at least such is the opinion of the Board of Directors.

It may seem that the Board of Directors' interests have been somewhat scattered and diverse, but when the matter is given cool and calm examination it will be seen that though these positions on the face of the facts are not dissimilar, yet they are all allied in the one purpose and are all working together for the one end which the Board has in view—THE BETTERMENT OF CONDITIONS.

The Golden Book has also been taken up, and with the proposition which has been accepted by the Board of Directors to turn it over to an outside committee, composed of a representative of the Board of Directors, a representative of the theatrical burlesque and musical comedy managers, there is every hope that it will be a much bigger success than could have been ever brought about by any efforts of the Board alone.

It can easily be seen that the above projects, both those which are in the process of completion, could not have been thought out and matured without much hard work on the part of the Board of Directors, in fact since February the 8th there have been no less than 45 meetings held of the Board, some lasting six hours at a sitting. This does not include meetings of some committees appointed by the Board. The Board in quoting this does not use it as a means to obtain thanks or reward. The only reward which they require and which they see before them is the present prosperity, financial and otherwise, to which they have devoted their time, brains and labor.

The out of town meetings have proved a great success, and it is through the loyal co-operation of the members in the out of town meetings and the weekly New York ones, that they have been able in the short time at their disposal to bring about such excellent results.

The Board cannot less than this opportunity pass or conclude their report with public expressions of their appreciation of and their thanks for the

SUES AGENTS FOR SALARY.

A lawsuit which promises to be of much interest to vaudeville artists, if it is brought to an issue, was instituted by Frank Bush, the monologist, last week against Lykens & Levy.

The action is for \$300, claimed by Mr. Bush to be the damages he sustained through not playing a week at one of the local Keith-Proctor houses, offered him by Lykens & Levy, acting for the K.-P. management.

The offer received by Bush consists of a telegram signed by the agents calling for a week's time about two months ago. This was afterwards postponed, and Mr. Bush seeks to recover.

Having no other evidence of an engagement than the signature of the agents, the suit has probably been commenced for the purpose of fixing the principals. Lykens & Levy at the time were not the agents for Bush.

GERTRUDE HOFFMANN WON'T CUT.

Gertrude Hoffmann will play Hammerstein's commencing June 29 with the same act she gave at the 125th Street Theatre when last appearing there. Miss Hoffmann declined a return date at the Harlem house next week, refusing to accept less than \$1,250, which she has set as her weekly price.

Max Hoffmann, Gertie's husband, when asked this week if his wife would "do" Genee's "Hunting Dance" with the set requiring the horses on the roof, replied: "You don't know what a time we have had with those horses. They all kicked over doing two shows a day. I reasoned with them, but couldn't do a thing. Finally I sent for the mane horse and offered extra inducements if he would switch the others around, but when the mane horse found our next date was on a roof garden he canceled his contract at once. I just don't know what Gertie is going to say when she hears of it," and Max walked slowly along mopping his forehead.

"Say," he called out, "don't spell that 'mane' 'main,' for I don't want the horse yelling, too."

The Four Fords declined the season on the New York Roof this summer at \$350 weekly, one show daily. The act is booked solid for another year with the exception of two weeks. They open at San Francisco next month for a return trip on the Orpheum Circuit.

excellent work of the secretary of the Board, Bro. Harry Mountford, during their tenure of office. His devotion to his work, his able and diligent carrying out of the directions of the Board, and the many valuable hints and suggestions he has made for the benefit of the Order, are deserving of the highest praise, and they are sure that in this they but re-echo the opinion of the members of the Lodge.

In conclusion the Board, while offering themselves for re-election, and hoping that they may be re-elected, do not desire in any way to bias the minds of the members as to their choice, they hope that the members in the forthcoming election will vote for the best men, and for the men who represent their views and their wishes, and they feel perfectly convinced that the new Board of Directors, whoever they may be, will have but the same idea and the same motives which have prompted the outgoing Board, and that is the success of the White Rats. They thank the members for the opportunity which they have given them to be of service to them during 4 1/2 months, and in offering this the first report of a Board of Directors of the White Rats of America, hope that it may be received in the same spirit in which it is tendered; not one of boastful success, but one of thanks to the Providence which has watched over this organization for so many years and by whose hands and in the love, respect, fidelity and loyalty of the members of this organization they confidently relied to insure the growing prosperity, the increasing power and the well merited respect of all for the American Vaudeville Actors' Organisation, The White Rats of America.

PROVIDENCE A "SMALL TOWN."

Providence, R. I., June 18.

A Boston theatrical man dropped in the city this week, casually mentioning that Providence is now a "smaller town" on the United list of boking, procuring acts at the "shave" secured by the smaller managers.

The local showman when through laughing gave Charles Lovenberg, the manager, the credit for the move, although "Keith's, Providence," is the property of E. F. Albee, the United General Manager.

A number of contracts given out to acts booked by the smaller coterie of United managers have Providence listed as of the second grade, although when Keith's is open here, one is fortunate to secure seats two weeks in advance.

MAURICE LEVI AT MANHATTAN.

On Thursday Maurice Levi, the composer and bandmaster, left the conductor's chair of "The Follies of 1908," the music of which Mr. Levi composed, to wield the baton over "Maurice Levi's Star Band" at Manhattan Beach.

There is no admission charged this summer to the band concerts at Manhattan, the Casino where the entertainments were formerly held having been removed. The musicians are now situated on the piazza, and Mr. Levi's organization of thirty-five gave one of the best concerts ever heard at the seaside. Herbert L. Clarke, the cornet soloist, is with the band.

In August Mr. Levi will play in Atlantic City. The bandmaster made the preliminary arrangements while there last week when "The Follies" opened.

LUBELSKI SECURES STELLA TRACEY

Stella Tracey, Nellie V. Nichols, James Francis Sullivan and Max Bloom were among those signed this week by Tony Lubelski for his new stock comedy sketch scheme in the Western States Managers' Association houses controlled by him.

FOREPAUGH'S GIVING PICTURES.

Philadelphia, June 18.

The moving picture area is still spreading. This week Forepaugh's Theatre, for many years housing the only stock company in this city, offered pictures and vaudeville as its policy. Sarrell and Leroy, musical act; Tanna, juggler, and Amanda Gilbert, female baritone, furnished the vaudeville bill, with several changes of picture reels.

MORE THEATRE CRUSADES.

Several hundred suits have been brought in New York County against owners of public buildings, among them nearly all the theatrical managers, to recover penalties, aggregating millions of dollars, for violation of the building laws which provide against the display of electric signs projecting more than six feet beyond the house line.

The theatres, it is claimed, go in for this style of advertising on a more extensive scale than others, and it is largely against them that the present crusade is being directed.

The law provides that in case of conviction the city may collect a penalty of \$10 for each day on which the owner was guilty of a violation. Should the city win its suits the theatre owners alone will be mulcted in many thousands of dollars.

ARTISTS' FORUM

Confine your letters to 180 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Hempstead, L. I., N. Y., June 13.

Editor VARIETY:

I have noticed the slight controversy in VARIETY regarding lady somersault riders. Being the lady somersault rider with the Barnum & Bailey Show for the last two seasons I think should entitle me to a word on the subject.

A somersault on a bareback horse constitutes the rider leaving the horse's back from his or her feet, making a complete revolution in the air and alighting upon the feet (on the horse) and remaining there, unassisted.

Whether the ring be pillowed with flowers, feathers or human beings, so long as they do not touch the rider or horse or anything while the rider is performing the same, the trick is unassisted.

I have been deprived the pleasure of witnessing lady somersault riders perform this feat, but am not doubtful as to their ability to do so. On the contrary, believe we could stir up quite a few somersault throwers among our lady riders, and it would be interesting to know who is really our premier in America. All shows having a lady throwing a somersault on a horse, claim her to be the only one and the premier.

Would it not be a pleasure, now that the subject is up, to know who is, after all, entitled to this distinction?

A nice little riding bout with an entrance fee of, say, from \$200 to \$500, just to make it interesting, and worth one's time. This would decide the question and place the honor where it belongs.

Points being: Execution, correct positions, dancing, style, tricks of all kinds constituting a lady's principal riding act, including the somersault; these being the points premier equestrienne must have, and what each show claims.

Josie De Mott.

Address care Dr. Crundall, as above.

163 West 34th St.,
New York, June 13.

Editor VARIETY:

We have read in to-day's VARIETY the letter from Joe Adams protesting against the use of the expression "23 Seconds From Broadway" in our advertisement on the ground it belongs to him. We read the letter twice, and we can't make up our minds whether Mr. Adams aimed to receive the nice, free advertising he secured; whether he is "kidding," or whether he does want us to take that line out. He said nothing about having had it copyrighted.

That line, "23 Seconds From Broadway," is important to us. We walked the distance from Broadway to our house the other day, and it took us just 23 seconds. Right after reading Mr. Adams' letter, we went up to 44th Street, and walked from the corner of Broadway to his place; it only took us 19 7/8 seconds.

So don't you see we are advertising the exact fact while Mr. Adams is adding distance for his customers.

Will you kindly tell this to Mr. Adams? "St. Kilda" is the name of our furnished room house. In England, please inform Mr. Adams, the houses are known by

their names, and we did the same over here. For illustration, if Mr. Adams had a restaurant in England, we would call it "The Adams House." Then the Adams who ran the Adams House in Boston 90 years ago would write VARIETY protesting against it, but still Mr. Adams, of the "23 Seconds" bug, could not put out in electric lights in London "Three thousand, two hundred and eighty-eight miles, and two feet from Broadway." He could, of course, but he wouldn't make any money after the electric light bill was paid.

We don't know what else to say. Mr. Adams, the original originator, invented the "23 Seconds" thing. All right, we'll hand that to him. Now, what are we going to do? If we say 20 seconds, we are making a hurdle over the truth, so we are up a tree.

Joe Adams please write.

"St. Kilda."

New York, June 17.

Editor VARIETY:

You wouldn't let me call Mike Jonas a liar, would you? I didn't think you would, so I won't, but that's just what I'd like to say. He wrote VARIETY a letter last week in which he said I exposed a trick at the old Empire, Cardiff, Wales, about nine years ago.

The old Empire he refers to was destroyed by fire. I never played in it. I played in the new house (which replaced it) during 1904, the first time I ever appeared in Cardiff.

I will place \$100 or \$10,000 with VARIETY as a wager Mike Jonas or no one else can prove I ever played in Cardiff when he says, and the same bet will go for anybody who wants to take it that I ever exposed a trick upon a public stage.

Horace Goldin.

New York, June 13.

Editor VARIETY:

Adams and Mack, in the letter about exposing magic, said: "We refer to a magician who has lobby photos showing billiard balls palmed on both front and back of his hands."

I feel that they refer to me, as I am the only specialist in billiard ball manipulating. I should not like to be classed as an "exposer." I use the photos to show everybody that I do "hand work" to protect myself against the billiard ball apparatus, also mentioned in same letter, because this was invented in Germany in order to give an imitation of my act.

I do not see any exposing in the photos, however, as there is no explanation, just an illustration.

Clement de Lion.

Alliance, O., May 20.

Editor VARIETY:

Regarding "Silent" Tait's communication in VARIETY, I wish to state that in ten years of amateur work around Pittsburgh I never presented a "talking" act, for the reason that all other magicians there did do that.

I was nick-named "Silent" Mora seven or eight years ago without any effort of my own to affix that title to my name.

L. J. Mora.

FINDING BEST ADVERTISING MEDIUM.

Last week C. P. Greneker, manager of the Paul McAllister Stock Company at Hurtig & Seamon's Music Hall, discovered the best advertising medium for his show by the following list of questions submitted to each auditor.

For a thorough test, Mr. Greneker employed ten "sandwich men," sent out 15,000 postal cards to Harlemites, billed the territory thoroughly and distributed 25,000 hand bills.

Seventy-five per cent. of the total votes gave the newspaper advertisements the credit for attracting attention:

"As a means of determining the best way of advertising a performance in a theatre, will you please indicate by a cross, which of the following mediums or methods attracted your attention to the fact that MR. McALLISTER is appearing at

HURTIG & SEAMON'S.

In other words how did you find it out?
Did you read it in a newspaper?.....
Did you see a sign? (billboard).....
Did you see it on a moving wagon? (A perambulator).....
Or a man carrying a sign? (Sandwich man).....
Was it by means of a postal card?.....
Was it by hearsay?.....
If not by any of these means please state what induced you to come? Pasting.

MANAGER FOR NEW HOUSE.

Wilkes-Barre, Pa., June 18.

J. K. Docking, who has managed the new Poli theatre at Scranton for the past season, will be the manager for Mr. Poli here when his new theatre opens on Labor Day.

Mr. Docking will probably make his headquarters in Wilkes-Barre, as he will retain the direction of the Scranton house, as well, having assistant managers in each.

CLAIMS A TITLE.

The title "The Four Londons" which was in use by a casting act the past season under the management of Harry Luken (Four Lukens), will be retained by Mr. Luken, according to his statement, for another similar aerial number he is placing together.

The former members of The Four Londons are now appearing under that name, and without the direction of Mr. Lukens, who states he will apply for a restraining order against the use of it.

The Lukens open at the Wintergarten, Berlin, next fall.

OBITUARY

BLIND TOM.

Thomas Wiggins, who toured in vaudeville some time ago under the name of "Blind Tom," and whose musical accomplishments were a subject of universal wonder, died in Hoboken Sunday. Although Tom never received any musical instruction his mastery of the piano keyboard was marvelously complete, and he was endowed with a high degree of emotional expression in his playing.

In his childhood "Blind Tom" was a slave and the property of Col. James N. Bethune of Georgia. The blindness affected his mind, and the musician was accounted of rather weak intellect. It was his custom to applaud himself after playing a number, and at middle age he had the mental equipment of a child. Nevertheless, audiences listened in rapt attention to his melodies, and musicians pronounced his technique admirable.

His theatrical engagements made him a great deal of money. Mrs. Albert J. Lerche, a daughter of Col. Bethune, cared for the old negro during his last years, acting as his guardian.

MRS. HARRIET BARTLET.

Mrs. Harriet Bartlet, mother-in-law of Louis E. Cooke, general manager of Buffalo Bill's "Wild West," was buried in Newark, N. J., Thursday of last week. For many years she helped to manage the Continental Hotel in Newark, owned by Mr. Cooke, and through that circumstance became known to many show people. Her daughter (Mrs. Louis E. Cooke) died some years ago.

USING "THAT" QUARTET'S NAME.

Cincinnati, June 18.

Four singers are appearing this week at Chester Park, near here, under the advertised name of "That Quartet." The original singing organization which has made the name of "That Quartet" famous is now in England and it is considered pretty "raw work" for a quartet to make use of their established trade mark during their absence.

No only do the park programs print the name but the advertisements in the daily newspapers display it in heavy type.



A BUNCH AT THE FARM.

The above picture, taken by FRED GRAY (Gray and Graham), includes the entire bill last week at The Farm Theatre, Toledo's summer vaudeville house. The acts are GRAY AND GRAHAM, "BIG CITY FOUR," CHAS. BURKE AND CO., APDALE'S ANIMALS, FRANK MCCREA AND CO.

VARIETY NEWS AND CORRESPONDENCE

ENGLISH MANAGERS FORMING PROTECTIVE ORGANIZATION

Strong Report That Scheme is Going Ahead, Promoted by Moss-Stoll Interests. Some Managers Opposed.

London, June 10.

There are about 350 music halls in Great Britain, and at the present moment there is a scheme afoot to amalgamate the managers here into a sort of protective society.

The work is proceeding secretly, and, it is reported, under the direction of Frank Allen, Oswald Stoll's right-hand man; also a Mr. Dods, of Smith, Rundle & Dods, solicitors for the Moss-Stoll Empires, Ltd.

Meetings are being held daily, and appointments are made for interviews with all managers, large and small. No one is overlooked.

It is said that so far of the larger circuits, Thos. Barassford and Walter DeFrece have fallen in with the idea, while opposed to it are Messrs. Broadhead, MacNaghten, Ellston and all of the smaller managers.

The opponents to the scheme, and particularly the small managers, are claiming that it has been concocted for the benefit of the Moss-Stoll combination.

An important feature as outlined is the collection of two and one-half per cent commission upon all bookings, to be either paid by the agent or the act, and this amount will create an "Emergency Fund." No one will say what this "Fund" is to be used for, but reading between the lines, it is easily guessed. Another detail of considerable moment is to, by combined forces, hold salaries at a level desired. Where for instance an act has been unusually successful, the manager discovering the number is to set the price, and no other manager belonging to the union dare overbid him.

The smaller managers claim this latter condition would practically mean their annihilation, if the combine comes about, as they would be unable to obtain the music hall stars.

There is much doubt expressed over the success of the scheme, although there is no question but that strenuous efforts are being attempted to bring it about.

LAUGHING AT "MIRROR."

London, June 6.

The arrival of VARIETY with the expose of the methods employed by the New York "Dramatic Mirror," has been followed by many a laugh at the "Mirror's" expense. Several of the theatrical papers on this side have commented upon the occurrence, especially "The Stage," which explained the circumstance in detail.

"The Mirror" is little known over here outside the Americans. One American artist who became curious regarding the circulation of the different American papers abroad after hearing so much talk about "What VARIETY had done to the 'Mirror,'" called upon a local news agency (Daw's), and was informed in answer to an inquiry that the agency sold 20 VARIETYS to every "Clipper," but seldom had had a call for a "Mirror" during the past six months.

ARTISTS' MOTOR PARADE.

London, June 6.

On June 28th, Harry Tate as Chief Marshal will lead his brother Water Rats in a motor parade to Brighton. About 100 cars are expected to show, bearing the principal music hall stars among others.

The Water Rats is the exclusive artist society of England. It has meeting rooms over the quarters of the Vaudeville Club, a subsidiary organization to it. The Vaudeville Club, it may be as well to mention for the information of Americans, now issues temporary membership cards to visiting artists, giving the full privilege of the clubrooms during the life of the card. It may be secured for one, two or three months or longer, upon an artist being vouched for by a member.

The temporary ticket of admission is very popular. Especially the Americans felt awkward when "put up" at the Club, but forbidden from liquidating for refreshments through being non-members. The decided "kick" against this by the Americans led the club to adopt the "temporary" privilege.

GENEE ON AMERICA.

London, June 9.

Genée was enthusiastically welcomed upon her return from America. She expressed herself as immensely delighted with her treatment at the hands of the American public.

Genée said, "It is glorious to see London again. The little I saw of America—New York and Philadelphia—surprised and pleased me vastly, and no words can express my appreciation of the welcome given me. That welcome came from every class—from the humbler folk in the cheapest seats who applauded me at the theatre, to the prominent people in New York who invited me to their homes and displayed an altogether delightful hospitality."

ROBEY OFFERED \$250,000 CONTRACT.

London, June 9.

George Robey, the English music hall star, has been offered a contract for \$250,000 if Mr. Robey will sign for his exclusive services from 1914 to 1918 inclusive, five years in all.

Walter Gibbons, of the Gibbons Tour, has submitted the offer to Robey. Two large provincial managers are interested with Mr. Gibbons in it. Robey is considering. He is booked until 1914.

WILKIE BARD'S VOICE GONE.

London, June 9.

Wilkie Bard, one of England's favorite singers, has lost his voice. Mr. Bard has cancelled six months' time, and will undergo an operation for the removal of an ulcer in his throat.

Bard's misfortune is deeply regretted over here, where he is extremely popular on and off the stage.

LONDON NOTES

VARIETY'S LONDON OFFICE.

418 STRAND, W. C.

(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

Willie Gardner left this week for South Africa, where he will remain eight weeks.

Jos. Hart intends opening a producing agency in London.

Ted Marks has made the Exposition management an offer to place "The Trip to the Moon" there.

Hallen and Hayes started on the Moss-Stoll Tour June 15 for five weeks, all outside London. They played the Empire here.

Carrie DeMar is considering an offer to play the Empire.

Marie Lloyd is booked with Collins of the Empire until 1916.

Joe Wilson, the Tivoli manager, stands "aces" with all the Americans.

Harry Lauder is introducing some new Scotch songs over here, which will be heard in New York when the comedian plays for the Morris Circuit.

Julian Rose will play but twelve weeks at home, returning here in time to fulfill his pantomime engagements.

Charles Leonard Fletcher will produce a new monologue, a one-man comedy, written by Geo. Totten Smith, called "The Wee Small Hours," at the Tivoli, London, July 6. In August Mr. Fletcher will present with an English company Harry Jackson's (Harry and Kate Jackson) sketch, "His Day Off" by arrangement with Mr. Jackson.

Percy G. Williams, before he leaves, will probably arrange to have the remaining member of the Lloyd family, who has not yet visited America, play the Williams Circuit. She, with her brother, Sydne Wood, was booked for the K. & E. time last season, but postponed their trip. This Miss Lloyd is now singing Alice's "Love-light" among others over here in the smaller halls, doing very well.

The fact has been brought out in investigation that contracts have been issued of late in London making engagements for dancing girls on the continent, with a clause providing the girls shall "pay to the management ten per cent. of any moneys received from guests of the establishment where working." "The Stage" went after the affair red hot.

Helen Trix is due to appear at the Coliseum June 15. She will be billed here as "The Lady Fragon." Harry Fragon, who does what we call in America a "pianologue," is quite popular and noted in British vaudeville.

W. E. Whittle, the ventriloquist, opened at Bradford, played the Coliseum, London, week June 8, and goes into the Pavilion, Glasgow, June 16. The report from Bradford on Mr. Whittle's act was exceedingly flattering. His impersonation of President Roosevelt in addition to his ventriloquist work, is much appreciated on this side.

LEAVITT SUES "PERFORMER."

M. B. Leavitt, the theatrical manager and agent, has brought suit against "The Performer" for alleged libel. "The Performer" lately printed the details of a Leavitt engagement, which Mr. Leavitt claims injured his reputation.

"The Performer" is seeking evidence against Leavitt to prepare a defense to the action, and has sent out a request to any artist ever having a misunderstanding of any kind with Leavitt to forward the details to the paper's office at 28 Wellington Street, London.

In an affidavit made by Leavitt in the case, he says: "It is positively untrue that in my theatrical career of 40 years, I ever stranded an artist or owed one penny in respect to salaries."

BIG BILLS; BIG BUSINESS.

London, June 6.

"Give a 'show,' and you'll get the money," seems to be the motto the London managers should follow. All reports to the contrary, the halls securing the bulk of the patronage are those having the larger and better bills.

Three or four houses in town are proceeding on the principle of good shows at almost any price, and these are reaping the rewards of liberality.

The main trouble seems to be the managers' inability to reconcile their bank accounts with the American salary. Some of the American acts which have scored undeniable "knockouts" are not grabbed up quickly on account of the salary. The English manager seems to be going through a process of evolution on the salary question. "Tis a hard lesson for them, but the opinion is that most have made up their minds it must be learned.

A few of the larger halls which have not been doing noticeably profitable business are rumored to be in for a run of moving pictures during the hot months.

WANTS JENIE JACOBS FOR AGENT.

London, June 10.

The new Alhambra Music Hall Syndicate of Johannesburg, S. A., has tendered Jenie Jacobs, the female agent, an offer to represent that company.

It will be in opposition to the Hyman houses in South Africa, the latter having held full sway there for the past 15 years. Miss Jacobs has not yet decided. She leaves next week for a look at the Continent.

FROM LONDON AND THE CONTINENT

PARIS NOTES

By EDWARD G. KENDREW.

Paris, June 8.

I called on H. B. Marinelli, at his Paris office concerning his interests in the Olympia Music Hall, Boulevard des Capucines, which he has just taken over, in conjunction with Mr. De Cottens, the well known revue writer, from the Isola Brothers. About the Olympia, Mr. Marinelli stated it is all settled, and he will reopen it as an up-to-date vaudeville theatre in August. Alterations are to be made in the auditorium and the place turned into a real music hall in every sense of the word. Only vaudeville will be presented, with a ballet or a sketch to terminate the show. "It is to be the best hall in Paris," declared the future director, "with the best turns from England, America and all over the world."

This hall has seen many vicissitudes, although it occupies one of the best sites in Paris. Originally built as a winter fair ground, it was opened about sixteen years ago under the name of the "Montagnes Russes." It then became a promenade music hall, under the management of Joseph Oller, who was also running the Moulin Rouge at that time. It has been under three or four different managements, and has tried variety, revues, operette, English (so-called) musical comedy and cinematograph shows. Think the latter has been the most profitable! Mr. Barrasford was on the point of taking it some time ago, but did not close the transaction.

I asked the impresario whether this new enterprise of his would make any difference to his connections at the Moulin Rouge (where a summer revue is due shortly), and he said not in the least. Mr. Bennel, who formerly represented the Isola Brothers at the Folies Bergère, now becomes manager with Mr. Dumien. The combination is a strong one, and will assure the success of this popular and fashionable resort. Mr. Bennel has been connected with the Folies Bergère for the past six years, and in fact has acted as the right hand man of Messrs. Isola for a very long time. The Dumien-Bennel partnership is now closed. Mr. Blondel will remain as stage manager. In the meanwhile, until the Folies Bergère closes on June 15 (after the Grand Prix) vaudeville will constitute the programme, the success this week being Bob Karna's "Honeysuckle" troupe of acrobats; Fraulein Philadelphia's elephants, Campbell and Barber, cyclists, etc. It will reopen early in September with vaudeville, followed by a revue end of December.

The Alhambra remains open for June, a change of programme being announced every week—the same system as at the Etoile Palace. Ruth Dennis, dancer, in a sort of "Salomé" made her debut at Mr. Barrasford's hall June 1.

There is in Paris a theatrical home for American and English young girls, a philanthropic work, supervised by the Salvation Army, which needs to be better

known in the profession. It has been open just a year, and many artists still have no knowledge of such a place. It is situated at No. 4 Rue du Faubourg Montmartre, off the Grand Boulevards, near the Folies Bergère, and offers accommodation for young girls alone in Paris at most reasonable terms. In fact, they charge less than \$4 a week, everything included, for board and lodgings. There are at present over 20 young women from London appearing in the ballets et revues of the Olympia, Apollo and the Moulin Rouge now stopping here, and finding protection and a real home in a strange city. William Forbes, so well known for his work among theatrical people in England, for binding the stage and the church, gave an afternoon meeting here on June 3, which was attended by over 40 English and American girls at present engaged at Parisian halls. Such work needs a good send off.

GERMAN NOTES

By OLD NICK.

Berlin, June 8.

Business continues good, considering the warm weather. The program at the Wintergarten is excellent for this time of the year, and consists of the following turns: Ferry Corwey, musical clown, held over from last month; Lily Flexmore, acrobatic dancer; The Bounding Gordons, playing a return date with gratifying success; Florence and Lilian, musical, very good and refined; Therese Renz, from the New York "Hip"; Doherty Sisters, from Yankee Land, look nice and just the thing for the Berlin public; Rebla, comedy juggler, very sure and making good; the Trapnell Family, acrobats, three very good females, with two young men. This act would do well in America. Mlle. Juliette's Seals, one of the best "seal acts" in the business; Trombetta, Italians, song and dance, well dressed, good voice and plenty of go; Tan Kwai Troupe of Chinese.

Apollo.—Lola Lieblisch, Viennese sourette; Arayama, Japanese equilibrist; Enrico Caruso, in the Auxetophon; Edi Blum, humorist; Verona Troupe, trick cyclists, about one of the best troupes in Europe, five young women and a boy; Greta Gallus, German chansonette; two short one-act pieces and Bert Bernard's pantomime, "A Night in an English Music Hall."

Circus Schumann opens in Frankfort soon. The Wintergarten closes July 15. Martin Beck spent about one week in Berlin, and has left for the south in his car.

Most of the German managers have left for the hills, watering resorts or Tyrol. Nearly all the large beer gardens are playing vaudeville.

Max Konorah, the I. A. L. president, has been busy of late and has gone to a quiet spot in the country for a few days of well earned rest.

ARGUING OVER "CHOOSERS."

London, June 6.

Considerable space has been indulged in of late by artists in London (English and American) over "copy acts" or "choosers." It was lately directly reopened by Bransby Williams. Mr. Williams wrote a letter to the "Music Hall" which was answered by Charles Leonard Fletcher in the same paper.

Having suffered through a "copy act" in America, Mr. Williams disputed a few statements made by Mr. Fletcher relative to the conditions at home, but both artists agreed in the main that "copying" could and should be stopped.

In Fletcher's letter, he mentioned the Comedy Club of New York as being instrumental in the suppression of "copy acts," and this is about the only error Mr. Fletcher fell into. During his trans-continental trip, and subsequent playing the greater share of his American time outside New York City, Mr. Fletcher was unable to secure definite information upon the spot, and he innocently, doubtless, gave the Comedy Club credit for something it has never accomplished other than issuing a letter to managers asking their co-operation, a promise given but never kept.

As regards the "copying" question in America, that is a different proposition. Neither Mr. Williams nor Mr. Fletcher in their remarks upon conditions in the States seemed to grasp this point just correctly. Mr. Williams suffered through competition existing at that time.

He played for Percy G. Williams, who was then outside the United breastworks. The United had a production comedian (Edwin Stevens) under contract, and thinking well of Bransby Williams' "Dickens" act, suggested to Mr. Stevens that he put forward one on the same lines.

This Mr. Stevens did, and in some particulars the difference between the two (in material) could not be detected by a casual observer. The last time Bransby Williams played in New York, it was for the United Booking Offices houses. Percy G. Williams had by that time entered into the United, so there was no longer danger that Bransby would be copied, though Klaw & Erlanger were then in opposition.

William Morris, who booked for K. & E., had previously placed himself on record as against all "copy" acts, Percy G. Williams did the same for that matter, but both have fathered offerings of this nature. Mr. Morris allowed "Mysticus" to play the K. & E. time, knowing Mr. Hymack was booked upon the opposition, but Morris later repented, and canceled the Mysticus engagement.

Percy G. Williams and the United Booking Offices played Gillette's Dogs, a copy of Charles Barnold's act (who was then working for Klaw & Erlanger). These were the results of opposition.

At present in the United Booking Offices there would be no "copy" act unless perhaps the original were playing for an opposition circuit.

A "copy" under present conditions in America would be harmful to the United managers, and while the smaller ones might not object, owing to the lowered price, the larger managers in the agency

would insist upon the original. Without opposition and in the knowledge that the original act will eventually play all the houses of the United (East and West) desiring it, there is no need to "copy."

A vaudeville artists' association or organization might regulate these matters of "copying" or "choosing" through discipline, but in the event of a non-member "copying" the organization must have the strength to enforce a mandate that the manager shall not play the copy act.

The other way for an organization to rid the stage of a "copy act" is to call upon members of the organization to refuse to appear in the same bill with it.

GORDON'S DIFFICULTIES.

Berlin, June 9.

In view of the strained relations between artists and managers on the Continent, the recent experience of the Bounding Gordons is being widely commented upon. When they arrived in Vienna they were informed by the director of the house where they were scheduled to play that their billing matter had not arrived, and this was quoted as a breach of contract which might be taken advantage of to prevent their opening.

The Americans promptly produced a postal receipt for the billing matter. The house still insisted that the billing had not arrived. A trip to the post office disclosed the illuminating fact that the package had been signed for. The act had been programmed, but a shift before opening put it on "No. 2." The Gordons made a tremendous hit, adding another instance to the many where acts which were subjected to all sorts of cancellation threats have gone down as the hits of the bill.

This showed the management the error of its ways and profuse apologies were made to the Gordons. They, however, refused to sign a return engagement when it was offered to them.

THOSE FUNNY ENGLISH.

London, June 8.

Americans are becoming more and more prominent in the London music halls. Every boat brings a fresh detachment to join the big brigade already here.

Americans find a good deal that is strange to them over here. One member or a big American act complained in this wise to a fellow countryman the other day:

"What's the matter with these Englishmen? Can't they find anything to talk about? They make London conversation out of the odd ends of nothing, just like Coney Island sausages. While we were coming over two Englishmen met on the boat. 'Hello,' said one, 'Are you going over?' 'Yes,' replied the other. 'Are you?'"

"What sort of talk is that? And half a dozen times since I've been in London some Johnny has come all the way across the dining room to say, 'What are you doing, eating?' while I had the fork in my mouth."

One custom, however, of which there is no criticism, is the no-Sunday shows in many towns. The artists rest on the seventh day, and frequently make their jumps from town to town by automobile.

"A SQUARE DEAL FOR ALL" IS THOMAS EDISON'S PROMISE

In His First Statement to An Amusement Journal
"The Wizard" Tells VARIETY He Will Take
Personal Charge of His Moving Picture
Interests. Gives Opinion on Subjects.

A new factor has come into the moving picture trade. Thomas A. Edison is for the first time taking a personal interest in the strictly commercial side of the business and there have recently been frequent conferences at Orange between the great inventor and the officers of the Edison Manufacturing Co., during which he inquired into every detail of business conditions.

To a VARIETY representative Mr. Edison talked frankly of these matters at his Orange, N. J., laboratories a few days ago. His statement should be of special interest just at this time when the convention of the film renters is about to meet for general discussion.

"Of course," said Mr. Edison, "I am not entirely conversant just yet with the details of the moving picture trade. The phonograph has occupied a great deal of my time lately to the exclusion of many other interests, but now I am going thoroughly into the subject.

"I am aware of some of the restlessness and minor dissatisfactions among the dealers. This is a natural condition. No big movement was ever perfected without experiment. That's what we are doing now—experimenting. And I may say we are experimenting to some purpose.

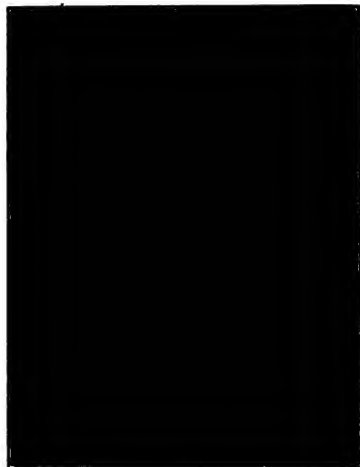
"What we want to see is a system of business in which everybody is satisfied, everybody making money and getting a full return upon his investment of brains, money and labor. This is the goal toward which we are working. If the progress at times seems slow, it is none the less sure, and our arrival there is a matter of a very short time. This is a great organization. It cannot be administered haphazard. Each movement must be carefully considered.

"Moving pictures have come to be a stable institution in the amusement world. It is yet in its infancy. Great things are in store for us. So you see, we are not working for to-day or to-morrow, but for the whole future. Guided by a policy of 'a square deal for everybody,' we shall continue our progress in the business until the moving picture trade is developed into a firm structure of which every part shall contribute to the strength of the whole."

When Mr. Edison took up moving pictures as the special subject of his laboratories the first efforts concerned the technical side. He found numerous points about the mechanism of manufacture he thought could be improved upon. "The Wizard" has been at work for several weeks now and has progressed so far in his experiments much of the detail has been turned over to subordinates. Just what the nature of these experiments are he would not say, but there are two hundred men in his laboratories at Orange working on new devices.

In a discussion of the tangled litigation over moving picture patents which has arisen since the fight began the inventor displayed a grasp of the situation that one would expect to find only in a skilled patent attorney.

"The first thing that I noticed in these suits," Mr. Edison said, "was the allegation of our opponents that certain devices ante-dated ours. It has always been a matter of pride with us that we were the pioneers in moving pictures—the entertainment of the poor man—just as we had been in the phonograph field—the music of the poor man. And so I went into this phase of the litigation. With great pains I have reconstructed duplicate models of machines alleged to have been



THOMAS A. EDISON.

in existence before our cameras and machines. A number of these have been tested, and so far not one has proved practicable, and many have refused altogether to work."

The instance of a New York showman who had declared his intention of giving up pictures in his small theatres in favor of vaudeville, in the belief that pictures had reached the height of their popularity and would decline, was quoted to Mr. Edison.

"Such is not the case," he replied. "On the contrary, pictures will advance in importance and popularity. I predict that in five years the advancement of this form of entertainment will surprise even its most enthusiastic admirers. It fills a long-felt need. The poor man is able to indulge himself and his whole family in a wholesome entertainment now at 10 cents apiece. The cost of even third-class amusement of any other sort puts it beyond his reach, for the difference between 10 cents and a quarter apiece for a whole family is a considerable item. Just as the phonograph puts the best music in the home of the poor man, so the moving picture supplies him with an enter-

tainment that is at once within his taste and understanding and is varied enough to be a mental stimulant and an education."

Mr. Edison made it plain that his interest in pictures was not confined to wheels and cogs in the machines. He spoke of show places he had visited in many cities and the pictures he had seen. He has strong likes and dislikes, and his criticism of subjects was strong and to the point.

His pet aversion is the picture showing gruesome details and he declared that such had no place in the nickelodeon.

"Hangings, murders and violent deaths in any form should be barred from the sheet," he declared positively. "Occasionally I am amused by a comic subject, but not always. One of the best in this class that I can just now think of was that in which an automobile appeared to jump over houses and perform like amazing feats. Pictures of this sort amuse and entertain women and children for whom the picture places should especially cater. The reproduction of dramatic plays is not wise in my opinion. The subjects are frequently vague and in many cases above the understanding of the moving picture clientele. The other sort (those with gruesome incidents) I altogether disapprove of. A few days ago I saw a new picture, 'The Fall of Rome,' I think it was called, and that occurred to me to be one of the most interesting that has come to my notice. It had big effects, told an interesting story and had capital pantomime.

"In artistic merit," continued Mr. Edison, "I am willing to admit that the French are somewhat in advance of us. They have a natural gift for pantomime, and that is a point in their favor. In addition they are encouraged by a public of higher artistic perception than ours.

"But they will not long maintain their supremacy. Americans in any department of effort are never content to stay in second place. Our manufacturers have come to a realization now that the stability and advancement of our business is largely dependent upon the excellence of their output, and already, I am told, new men are being brought in for the artistic advancement constantly. This side of moving pictures has been more or less neglected over here, owing to the fact that the business end has adsorbed the attention of the trade. Now that that is in a way to reach settlement the betterment of film subjects will follow."

In spite of the great demands upon his time, "The Wizard" is a most approachable man. In conversation he is decisive. Visitors usually find him engrossed with business. Mr. Edison talked to a VARIETY representative in the huge library of the laboratories, just as he was leaving for home. Mr. Moore, of the Edison Manufacturing Company, had just left and Mr. Edison carried an armful of papers and memoranda. In spite of a strenuous business day the king of inventors proposed to spend an evening in mastering this mass of detail.

The Biograph Company's next "feature film" will be called "The Outlaw." The independent concern is offering at intervals pictures over which they have made special effort with the object of enlivening trade.

PICTURES IN AUSTRALIA.

Sydney, May 3.

The picture shows are catching the crowds every time. Any evening one goes around the various houses he is struck by the enormous business done by these "Flickergraph" machines.

During Easter many of the theatres had to close their doors long before the time appointed for starting the shows on account of the crowds.

At the newly renovated Lyceum, C. Spencer has played to capacity houses from the commencement of his season. The recent disastrous railway accident in Victoria—when 49 persons were killed and 420 injured, was dished up on the "Biograph" two days after the occurrence.

Operators were on the scene the morning of the fearful smash, and although the actual collision and subsequent removal of the dead and dying is not shown, there is sufficient realism in the picture to give one an idea of the magnitude of the disaster—the most fearful in Australian history.

This is only one of the pictures that attracts the people in thousands. A great many football matches, race-meetings, etc., come under the spell of the machines, and everybody goes to see.

The picture shows here are, as a rule, clean and refined, though many "fakes" are apt to get on the nerves. So long as they change the program to meet requirements, pictures may look forward to liberal support.

EDISON CO. PAYING REBATES.

Since June 1 the Edison Company and its licensees have been busily auditing accounts, and checking up sales to the rental exchanges with a view to paying the twenty per cent. rebates, which were promised just before the Buffalo platform went into effect.

No case has come to public attention in which the manufacturers have refused to make these payments on the ground that the renters had failed to live up to the terms of their Buffalo agreements. It was said before the first of this month that the film makers might refuse to make payments to certain renegade renters who had broken the minimum scale or in other ways committed breach of contract.

It is expected that rebate payments will be completed by the end of this week.

PICTURES OF OLYMPIC GAMES.

Cleveland, June 18.

When the Olympic games (athletic) are held in England, C. R. Bosworth will photograph them for the moving picture sheets. Bosworth is on his way now. He has traveled over the world, securing different scenes, and was crossing the English Channel when the man-of-war "Montague" struck the rocks and sank. As the boat he was on made rescues of the "Montague's" crew, Mr. Bosworth photographed the sinking vessel.

SELL CAMERAPHONE INTEREST.

There is a story current that the Cameraphone Company, recently organized to exploit a "talking-moving picture" device, has sold a half interest in the property to a syndicate of ten New York showmen. The consideration mentioned is \$350,000.

MOVING PICTURE REVIEWS

"The Blue and the Grey or the Days of '61."
Bijou.

One immediately grasps the story almost when hearing of "The Blue and the Grey or the Days of '61." It is a commendable moving picture, for it interests with several thrills, particularly when the West Point cadet, then serving in the Union army, is about to "be shot at sunrise" for deceiving a superior officer regarding the presence of his classmate and a Confederate, who was concealed in his home. The two boys with their families were separated by the Abraham Lincoln proclamation freeing the negroes. From then on the picture follows a familiar story of love and war during the days of the Confederacy. The youth with Southern sympathies loved the sister of his school-fellow. This brought about the complications, which are remedied in the nick of time by the sister obtaining a pardon from President Lincoln. There is a mass of detail to the series, which has been carefully planned and carried out. A Southern home is shown, and the costuming is according to the early days, even to the dress of a little girl. Impersonations of Generals Grant and Lee are given, with one of President Lincoln as well. That of General Lee is much the better. In the detail, however, the pardon granted by the President is given in the picture without sufficient explanation by the girl for the Chief Executive to have known what the trouble was. A field battle in which the soldiers apparently die without being shot is another shortcoming, but these are offset by the excellence of the subject as a whole, including a chase, cross-country ride on horseback, and pretty scenic effects, with the hunted soldier swimming a stream.

Sime.

"An Animated Doll."
15 Mins.; Chicago.

A rather pretty "dream" story of childish maneuver is presented in "An Animated Doll." A boy who loves his younger sister, finds five dollars, with which he tries to secure a big doll from an inventor, who is working on an automaton figure. The youngster takes the doll, carries the package home and awakens his sister. The doll is unpacked and the automaton goes through a series of dances, but is interrupted by the inventor who dances with it and claims his property. He takes the figure from the room to the packing case. The little girl pleads with the owner to exchange the life-like doll for her small doll, and being refused, cries herself to sleep.

Frank Wiesberg.

"Younger Brothers."
Chicago.

Outlawry and incidents in the life of the Younger Brothers are furnished in this, the second sensational subject from the laboratory of the Essanay Co. of Chicago. There is a tangible story, daring deeds and exciting riding. The "Northfield Bank Robbery" is depicted, also the attempted kidnapping of James Younger and the capture of the bandits. There is much action. The scenic effects are well carried out. It is an interesting picture of the sensational sort. Frank Wiesberg.

LUBIN OPENS CINCINNATI.

Cincinnati, June 18.

Lubin's Theatre at No. 140-142 West 5th Street, opened June 11, with Isador Schwartz, manager of Lubin's Auditorium in Philadelphia, in charge. The house has a seating capacity of 296 and is modern in every way. The stage is very well equipped for vaudeville acts. The exterior is illuminated with a solid mass of electric lights. Lillian Wood sings the illustrated songs. Mr. Lubin has arranged to open a branch shipping office here for the distribution of films to clients in this territory. M. Presner will be in charge.

NEW "ELECTRIC."

New Orleans, June 18.

Canal Street is to have still another electric theatre. The store formerly occupied by "Noah's Ark" will be remodeled, and probably the finest moving picture enterprise in the South will be installed.

The theatre, when completed, will represent an outlay of \$18,000. H. Fichtenberg is the proprietor.

NOTES

Keefe and Pearl will remain together as a team for five more weeks. When Matt Keefe goes with the "George Evans Minstrels," Pearl will take a new partner and continue with the old act.

Henry Clive, the comedy magician, has received contracts for a tour on the Orpheum Circuit and on United time which will keep him occupied from August 3, when he opens in Detroit, until March. In the interval he has only four idle weeks for travelling. Lykens & Levy booked the engagement.

John Murray, for two seasons business manager for Lillian Russell, has been appointed to preside over the publicity department of the Klaw & Erlanger interests, succeeding Wilbur Bates. Mr. Murray is a Park Row "graduate," having held editorial positions on the "World," "Press" and the Hearst papers both here and in Chicago. His earlier newspaper training was obtained on "The Sun."

At the New York there is a revolving wheel in use to advertise the principals of "The Follies of 1908," and to ease the management's existence. No person remains stationary at the uppermost point until after the close of the evening's performance in the theatre. Then the wheel stops, and the loungers about carry on an impromptu game of roulette. Twenty-one names are on the wheel, which is spun by a by-stander who offers twenty to one that the name at the top when the wheel is quiet can not be correctly guessed.

Billy Inman, Jr., the young son of William A. Inman, celebrated his first birthday last Monday at O'Connor's Imperial Music Hall, Coney Island, which the youngster's father and grandfather are running this season. Billy, Jr., looked the place over just as the "second shift" of "chorus girls" came on the stage. "Who drilled those girls?" said the infant. "I did," answered Billy, Sr., with pride. "Take 'em off and put on the first bunch," cooed the budding stage manager as he ordered a ginger ale with a sandwich on the side.

CIRCUS NEWS.

CIRCUS PARADE BIG DRAW.

Reports from all along the line of travel by the Barnum-Bailey Circus so far this season concur that the parade reinserted this season as one of the attractions of the "Big Show" has proven a gold mine for the box office.

The Barnum-Bailey show is breaking the records for all time, and the parade is given the credit to a great degree, as all other forms of amusements just now, indoor and outdoor, are suffering for want of patronage.

Under the management of the Ringling Brothers, the parade with the Barnum-Bailey circus this season will cost \$75,000 or so, but it is agreed the feature is well worth it.

The extra wagons, stock, etc., necessary to the morning spectacular brings the total tonnage of the show up to 83 cars, causing a problem for transportation, but the circus is running along smoothly, though in some of the cities there are not sufficient sidings on the railroad to hold the circus trains while the show is exhibiting. Several instances have occurred where the cars have been run back by the railroad twenty-five miles from the town before sufficient space could be had.

There are near 900 people now connected with the Barnum-Bailey Circus.

EPH THOMPSON AROUND.

Eph Thompson, the elephant trainer, was in New York this week, recovered from his late illness, but still somewhat weak from the effects.

It is said Mr. Thompson is willing to dispose of his herd of mammoths. Leamy, who brought "The Leamy Ladies" over, is reported to have offered Thompson \$15,000, Leamy acting for some one else. Eph demanded \$20,000.

The colored elephant trainer is reputed to be worth \$250,000.

WILD WEST HORSES GET GLANDERS.

Eight ponies in the stables of Pawnee Bill's show playing at Revere Beach, Boston, contracted glanders and had to be killed a few days ago. The disease was discovered before it had been widely communicated through the stables and it is believed that the destruction of the eight has checked the outbreak.

RINGLING-BUFFALO BILL AGREEMENT.

Springfield, Mass., June 18.

Car No. 1 of the Buffalo Bill Wild West was due to begin billing operations here last Saturday, but it did not arrive until day before yesterday (Tuesday). The skipping of Springfield was in accordance with the billing agreement between the Buffalo Bill show and Barnum & Bailey.

The "Big Show" played here Monday and the Cody billing brigade could not begin to post its paper until the Ringling property had filled its engagement and got away. Accordingly the No. 1 car skipped Springfield on its scheduled time and returned here after the circus had pulled out.

BILLING CAR ON TROLLEY.

Buffalo Bill's advertising car No. 1, in charge of Lester W. Murray, is bowling along through New England, and by Monday, June 22, will have made Portland, Me., within four weeks from St. Louis. The route then turns West and leads through New Hampshire, Vermont and New York to the middle-west, where, it is presumed, the "Wild West" will spend considerable time. There are rumors of a Pacific Coast trip for "The Bill Show," but "the powers" have not, as yet, divulged the secret answer.

Citizens of Oneonta, N. Y., were treated to the novel sight of a circus billing car running through the principal streets of the town, June 10, when Manager Murray brought his car in from a twenty-five mile country run on an overhead electrical trolley line. An electric engine pulled the car to Cooperstown and back, and upon its return the down town run was made so that Press Agent Walter Hill could "plant" his advertising and literature in the newspaper offices direct from the car. It is safe to say that everybody within five miles of the trolley road knows that Buffalo Bill will exhibit in Oneonta on July 1.

Manager Murray believes he is the first car manager to take an advertising car on an overhead trolley spin, although the third-rail system has been worked before. While the big green car was blocking Main Street in front of the Oneonta Post Office one of the natives was heard to remark that it "looked like a steamboat hunting for water."

MORE HIPPODROME TROUBLES.

When the disastrous Coney Island Hippodrome venture seemed to have been entirely cleaned up, a new phase developed late last week. The ticket seller, a Cincinnati man named Woelmer, was arrested suddenly on Thursday night, charged with grand larceny.

During the short life of the show the ticket wagon took in about \$400. All this money was paid out by Woelmer to creditors who presented claims and bills at the ticket wagon. The ticket seller claimed that he had been given full authority to do this by the proper officials of the Coney Island Hippodrome Company, and showed vouchers for all his disbursements. However, he was held in the police court for examination.

According to one story the arrest grows out of a factional fight in the company, Albert Bode being on one side and Samuel Friede, the New York partner, on the other. The Friede faction is declared to have been responsible for Woelmer's arrest. To escape being involved in any further legal complications Mr. Bode is at present making his headquarters in Jersey City.

SMALL CIRCUSES MAKING MONEY.

Berlin, June 8.

There are any number of small one-ring circuses dotting all Europe just now. From reports they are making money, and this season promises to be the most successful they have ever had.

William Fennessy will not accompany "The Star Show Girls," as has been his custom, the coming season, but will make New York his permanent residence. John Baker, of Baker and Lynn, will travel with the Fennessy organization as manager.

Pat Rooney dropped into the city this week to show his mustache and tell about a 30-foot boat he has purchased for his summer home at Southold, L. I. Mr. Rooney really has a near-mustache. He says next season he'll be the only be-whiskered bell boy in the business.

The Dunedin Troupe of bicyclists sailed for London Thursday on the "Cedric." They will play 30 weeks on the Moss-Stoll tour, returning to this side Feb. 15, playing across the American continent and sailing for Australia from San Francisco.

Horace Goldin and Jeanne Fransioli, the illusionists, on Hammerstein's Roof, have had their present engagement extended until July 19, and will remain up in the air all summer if foreign contracts interfering are susceptible to a prolongation.

All his contracts for next year having been signed and the work preparatory to putting on his five shows being completed, Tom Miner left town this week for the country. He will spend a little time with Harry Fox in Sullivan County and later will visit Andy Gardner in his summer home.

Weasley & Pincus are playing the bill at the Casino, Asbury Park, this week with about the same show the firm gave at Brighton Beach last week, excepting the headliner, Franklin and Green, Eddie Foy occupying the coveted position at Asbury. Weasley & Pincus played to \$3,800 gross at Brighton.

"The Maid and the Mummy," the George Ade piece in which Eugene Jenson was playing when death overtook him at Keith's, Cleveland, last week, will be continued with the consent of the author, the same supporting cast previously playing it having been engaged. A prominent actor will take the leading role. M. S. Bentham will continue to book the act.

LOOKING FOR 11 WEEKS.

Denver, June 18.

The Colonial Quintet wonders where the eleven weeks remaining under a Sullivan-Considine booking are coming from. The act was booked into the Majestic here, a S.-C. house, by Archie Levy, its San Francisco representative.

Following the Majestic engagement eleven more weeks in this section were promised, but at the termination of the solitary week the act was informed by the local agent of the Sullivan-Considine combination that it could be placed for no longer time.

Very little salary was due after transportation for the five people and baggage had been deducted. The members were practically stranded here. They have communicated with the Chicago office of Sullivan-Considine to find what disposition is to be made of their contract.

CAMILLE'S FATAL OPERATION.

Livingston Camille, the eldest of the Camille Trio, died Wednesday after an operation for an abscess on the brain at St. Mark's Hospital. Dr. E. L. Kellogg, of 104 West 58th Street, was the surgeon, and slight hope was held out for the acrobatic comedian's recovery. The abscess formed as a result of a fall on Hammerstein's Roof the opening week, when the act was obliged to retire from the bill.

"Livingston Camille's" proper name is Livingston. He has no relatives, as far as known. Alexander Steiner has been acting as agent for the act in a friendly way. Dr. Kellogg called Steiner on the telephone Tuesday morning informing the agent an operation was immediately imperative, and requesting that Steiner direct it be performed.

Mr. Steiner declined to personally assume the responsibility, but suggested that Dr. Kellogg hold a consultation with two other physicians, and if the conference decided the operation was necessary to proceed.

This was done. In the meantime Steiner attempted to communicate with the two Camilles (brothers, but no relation to Livingston), who are playing the act at the Majestic, Chicago, this week. The Republican Convention, with its attendant crowd, prevented reaching them by long distance phone.

Livingston is supposed to be worth \$50,000. Just before the accident he informed Steiner he would work but two more weeks, having sufficient of the world's goods to retire upon.

Livingston Camille was one of the original Brothers Fortune, as the Camille Trio was known when last playing abroad, about twelve years ago. It is a foreign act, but upon being brought over here for the Ringling Circus changed its name to "The Camille Trio."

POLICY CHANGES IN ST. LOUIS.

Chicago, June 18.

A change in policy somewhat far-reaching is on the tapis in the affairs of the Tate & Middleton houses here, the Grand, Imperial and Havlin's being involved.

It is currently stated that next season the Grand is to be given over to stock, the Imperial to the musical shows heretofore playing at the Grand, and Havlin's is to have 10-20-30 melodramas.

George Middleton is said to be a heavy holder in the new American built by Louis Cella, the race horse man, and managed last year by the Oppenheims. Middleton, as president of the Western Vaudeville Managers' Association and very proud of the success of his other vaudeville house here, the Columbia, is said to be taking a determined stand in the character of the bookings of the American.

At last reports the Garrick had not again changed hands. Nobody seems exactly to know who has the house, but Mr. Talbot, who ran it up to a few days ago as a moving picture show, has laid down.

Fred McNaughton returned to his dearly beloved Broadway on Tuesday and will look the town over again until the McNaughtons open at Morrison's, Rockaway, on June 29. Tom McNaughton remained over in Chicago and will be in Buffalo next week, where Alice Lloyd plays. Fred thinks Morrison's is a 450-mile jump, so no one should misinform him.

NOTES

Alba, a strong woman, who has shown in the west, but never east, will open here on October 5. H. H. Feiber is the agent.

Charlotte Townsend and Company, in "A Working Girl's Troubles," commence a season of solid time secured by Sutherland on September 14 at Baltimore.

Leo Edwards is writing music for vaudeville numbers. His compositions in "The Behman Show" attracted considerable attention during the season passed.

Arthur Klein is now an out-and-out agent, with offices in the Knickerbocker Theatre building. Mr. Klein was until recently connected with the "Telegraph."

Charles McPhee, of McPhee and Hill, wrenched his arm at Proctor's, Newark, Tuesday, causing the act to retire for the week. Rae and Benedetto replaced them.

Sharp Brothers and the "Six Dusky Belles" will play Morrison's, Rockaway Beach, Sunday. It is a new act for the Sharp Brothers, presented by Ed. S. Keller.

Taylor Holmes is putting on a new dramatic and singing sketch for Henry Vogel, acting as producer at the direction of the Orpheum Circuit's Producing Department.

No closing date for the Alhambra has been set. It will probably remain open a week or so longer than the Colonial and Orpheum, which wind up the season next week.

The Kyasayas, a foreign "strong" act (man and woman), make their first appearance here on September 7, when the act opens on the Poli Circuit, booked by Al Sutherland.

Chassino, the shadowgraphist, now in Europe, will return in August, reappearing at Hammerstein's on August 31, with bookings for fifty-seven weeks over the United time to follow.

"The Four Comrades" will open June 21 at Spokane for a tour of the Western States time. The Bison City Four will also likely be booked. Alf T. Wilton is the agent for both acts.

Lillian Hoerlein made a successful appearance at Budapest, having been engaged for another month following her first show. B. Obermayer booked Miss Hoerlein for the other side.

Gus Edwards and Paul West have written "Little Romeo," the sketch in which Adolph Zink will appear next season, surrounded by six girls, under the management of Mr. Edwards.

Elizabeth M. Murray will appear at the Palace, London, Monday, June 22, playing

abroad but a week, when she will return home. Miss Murray has been booked to reappear in England next season.

Master Gabriel, now playing the leading part in "Buster Brown" in vaudeville, has been engaged to play the title part in Klaw & Erlanger's forthcoming production of "Little Nemo in Slumberland."

Lillian Russell will open the season in "Wildfire" on September 5 at Asbury Park, coming into New York for the first time with the piece on Labor Day at the Liberty, where it will remain ten weeks.

Jake Sternad, the Western Vaudeville Association booking representative now in New York engaging acts and chorus girls for the Western Burlesque Wheel, expects to remain here for five or six more weeks.

In the list of Eastern Wheel burlesque shows graded according to gross receipts Harry Jacobs' "Golden Crook" stands third. John L. Sullivan and Jake Kilrain traveled with this show as special attractions.

Lester Rose, of the Casey Agency, through the excitement attending a trip to Atlantic City last Sunday, and the opening of "The Follies" Monday evening, slightly tangled his engagements for the first night of the show, but Lester was there with the salve. Other than a sunburned nose, he was uninjured, although his reputation as a diplomat is blasted.

Al H. Woods is preparing to put fourteen shows out next season on the Stair & Havlin time. Mr. Woods is firm in the belief that the slump in public interest in the sensational melodrama is merely temporary and consequent upon nothing but the fact that many workmen are out of present employment. When business conditions re-adjust themselves, he believes, the melodrama will come back to its old place.

Jules Ruby is still the impresario of the Bijou, Broadway. Mr. Ruby is one of the few Broadway theatrical managers who continue their theatres during the warm weather. The other day Mr. Ruby, while impressing a new act with the advantages of the Bijou to "try out" in, said: "Just think, if you play here, when you are old and surrounded by your grandchildren, you can say 'I remember when I played on Broadway.'"

When "trying out" in picture houses, acts might go to the expense of "packing the house." A New York theatre now presenting films may be purchased for a performance at a total cost of \$7.40. The other day an act showing for the first time in one of these places persuaded the manager to advance \$2 worth of tickets, which were distributed. The sketch received such an ovation when appearing it could not go on, and the proprietor of the number forgot to reimburse the manager.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or Reappearance in New York City.

Louise Dresser, Colonial.
De Haven and Parker, Alhambra.
Julia Curtis, 125th Street.
James J. Corbett, Fifth Avenue.
Three Constantine Sisters, Fifth Ave.
The Fred St. Onge Company, Henderson's, Coney Island.
Spissell Brothers, Henderson's.
Gate City Four, Henderson's.
Bergman and Clark, Henderson's.
Four Hodges, Henderson's.
Cleo Desmond, Henderson's.

Harry Davenport, Phyllis Rankin and Company (12).

"The Naked Truth" (Operatic Farce).
45 Mins.; Full Stage (Special Set, Exterior).

Fifth Avenue.

Edward A. Paulton has given us a highly diverting little trick operatic farce in "The Naked Truth." The forty-five minutes it occupies are fully taken up with a pretty jingling score and one situation that, when it has been fully developed, will yield a laugh every time the clock ticks. The skit tells a complete musical comedy story. Johnny McIntosh, of the King's Scotch Highballs, resplendent in Highland uniform, seeks in his canny Scotch way to win the fair Stella (Miss Rankin), more to get her money than because of his love for her. His suit is progressing when Rudolph, sailor boy and an old sweetheart, returns. Rudolph finds Stella's love grown cold. She wants to wed McIntosh to get his title of "laird." But Rudolph, in his travels, has picked up a curious talisman. It is a small statue of Truth, and it exercises a curious charm. Everytime anyone in its neighborhood tells a lie unseen hands snatch away some part of his clothing. Rudolph places the talisman just under the well curb. Presently Stella and Johnny sit down near-by. "I am of royal blood," says Johnny and presto! his coat is gone. "I have never been kissed," says Stella and in a wink she is reduced to her petticoats. Up then jumps Rudolph and demands that Johnny say whether he wants Stella for her money or herself. If he tells the truth Johnny loses Stella; if he falsifies he loses his "breeks" before the assembled villagers. He tells the truth and Rudolph triumphs. The trick of stripping off the clothing is exceedingly well done and each repetition brought roars of surprised laughter. Mr. Davenport makes a splendid Scotchman, modeled somewhat on the rollicking Harry Lauder type, except that it is more polite. He has a wealth of good lines handled with a perfect dialect and enriched with unctuous humor. His two songs, one a march number with two girls in kilts, and the other a topical song called "McIntosh Bey," were capital, and Miss Rankin scored tremendously with a pretty selection named "Honey-mooning." For the finish the defeated Johnny turns to the ten girls of the chorus, standing near the fatal well curb, and demands, "Have any of you ever been kissed." They chorus, "No." There is a rumble of thunder and an instant's sudden darkness. When the lights come up again the girls have crawled under a tarpaulin from which peep ten heads

NEW ACTS OF THE WEEK

Lola Yberri and Company (1).
"The Girl With the Golden Mask" (Farce).
25 Mins.; Four (Parlor).
Bijou.

On Tuesday evening Lola Yberri "tried out" Frank Tannehill's latest sketch, "The Girl With the Golden Mask." Mr. Tannehill calls it a "musical comedy." There are three or more songs, one "Oh, Joy," sung by Eddie P. Brower, and the others "rendered" by Stella Martine, a little girl, rather good-looking, with two changes of costumes. Miss Yberri changed gowns three times. That, with the dancing she did, made Lola work some. And Lola did dance. At least, there is no other name for it. Mr. Brower divided the honors, 65-35, with Miss Martine. *Sime.*

Arthur Carleton.
Tramp Monologue.
One.
Bijou.

While "trying out" at the Bijou, Arthur Carleton gave the impression he is a very good act, and he ought to be, after clipping some of the talk, substituting other, and stop reciting "Rosa," even if all the credit is given Nick Long. This "Rosa" thing cannot be the only bit of verse ever written for the Italian character. Geo. Beban has another. Once in a while he alternates it for Rosa, the girl who stood at the top of the hill and hollered "Hel-lo, Dad-dy." And then the price of roses fell from a dollar apiece to nothing. Who wouldn't be sad for that? Carleton's make-up is excellent, a tramp made genteel by the evening clothes he has presumably "borrowed," and Mr. Carleton ought to have some talk telling how he acquired them. *Sime.*

"The Memphis Students" (Colored).
Songs and Dance.
17 Mins.; Full Stage.
125th Street.

"The Memphis Students" are reappearing in New York vaudeville this week. The act looks like new, with two pretty back drops and a picturesque set. Abbie Mitchell and Tom Fletcher are featured, dividing honors equally. Fletcher has but one song, a real "coon," which he makes the most of. Sixteen men make the chorus. The singing is first class of its kind and easily pleases. Two little girls are on for a dancing finish, not quite as strong as it might be. The act will stand favorable comparison with any of its style. *Dash.*

and a glimpse of arms and bare shoulders. In this position they sing a medley of the score. Further playing will get the mechanism and dialogue of the big comedy scene running smoothly and experimenting will probably show where the talk may be clipped, particularly in the passages between Rudolph and Stella's father. The operetta made a substantial success at the Fifth Avenue and should do as well anywhere. It is all new to vaudeville, and has just the touch of daring to give it spice. In some houses it is probable the spice will operate against the act. *Rush.*

Beatrice Morgan and Company (2).
"Twenty-three for Shakespeare" (Comedy).
25 Mins.; Full Stage (Interior).
125th Street.

No better proof of Beatrice Morgan's popularity in Harlem could be given than her in "Twenty-three for Shakespeare," a farce in which she is hopelessly miscast. There is an enormous gap between "For Italy and a Knot of Ribbon Blue," the piece played by Miss Morgan the past two weeks, and the present offering. "You've got to make them laugh to be a success in vaudeville," is the slogan of many concerned in the varieties, and some one evidently whispered these few words of advice to Miss Morgan, at least that is the impression the farce gives. The title almost tells the story. The idea of the sketch is not at all bad, but it lacks action throughout. The opening is especially talky. At least fifteen minutes are used up in a conversation between an old actor and a slavey before the star appears. There is nothing bright or interesting in the talk, and it gives the sketch a black eye from which it never recovers. *Dash.*

Laville, Sinclair and Williams.
Songs and Dances.
12 Mins.; One.
Henderson's.

Two women and a man compose the trio who are showing a fairly well diversified singing and dancing specialty. The women are young, look well on the stage and wear several becoming although not elaborate changes. Their singing and dancing is of the average compared with other "sister" pairs. A little "Dutch" number was best liked and deservedly so. The man needs attention. He seems to have the makings, but is going after it the wrong way. He is using a George Cohan talking song, which he is not able to handle properly. The Cohan disease is a bad feature, and this boy seems to have it in its worst stages. He dresses well, and is a fairly good dancer. If he will try to be himself for a while he should develop to the great benefit of the offering. *Dash.*

California Four.
Songs.
13 Mins.; One.
Henderson's.

The California Four is the latest of the straight singing organizations to appear hereabouts. That is, they dress straight, but no less than three are firm believers in themselves as comedians. They comede for themselves only, however, and from the way all laughed Wednesday night, they "went immense." If there is to be any comedy, it might be a good thing to let the audience in on it. The singing is of the usual quartet brand, although it can hardly be compared with several straight singing fours now before the public. The dressing is neat and the four wear their clothes well. A better layout might be given the selections. The act should be a good card for the smaller time. *Dash.*

ATE ONLY HAM AND EGGS.

A sorrowful tale of two young women alone in a strange land was brought back to the city with the arrival of the Rooney Sisters (Julia and Josie) last Saturday on the "Lusitania."

The girls appeared at the Scala, Copenhagen for some time. During the first month of their stay in Denmark they ate only "ham and eggs" for every meal, neither Josie nor Julia being able to acquire more of the Danish language than necessary to inform the waiters for that breakfast food until thirty days had passed over.

Otherwise, the girls are full of enthusiasm for Denmark, especially the King; also Princess Marie along with the other members of the royal family before whom the Rooney Sisters appeared.

As a remembrance of dancing before royalty, each has a medal presented by the Princess, against whom the Prime Minister directed a tirade in the Denmark



JULIA AND JOSIE ROONEY.

papers for going to a theatre, her visit for the purpose of seeing the Rooneys having been the first.

Josie says the Czar of Russia also came over to Denmark to see the sisters dance, as they refused all offers of Russian time. Josie describes the Czar, and is willing to make affidavit he attempted to flirt. Pressing his Czarovitch hands over his heart, and with a Heavenward look, Josie remarks it was hard to turn down a King in that pose, but they had to do it.

The Rooney Sisters returned to take up a tour of the Orpheum Circuit, Martin Beck having informed the girls their contract for the time had not been set back, as the young women supposed. Offers for an indefinite stay abroad were declined on account of the American engagement, but the girls have signed to appear as "Jack and Jill" in pantomime at Liverpool a year from Christmas time. They return to London to reappear at the Alhambra next April.

A few weeks in the East have been arranged for them until they commence their visit to the Orpheum houses. The sisters open either June 22 or 29, and the new Parisian gowns made by Worth of Paris will then bewilder an admiring public.

FOLLIES OF 1908.

One doesn't have to wonder why the people are flocking to the New York Roof this summer. F. Ziegfeld, Jr., has put a legitimate, clean, highly amusing and tuneful piece over the plate in the "Follies of 1908," which opened last Monday night at the "Jardin De Paris," that name being the only resemblance to the Roof of last summer.

With a decorative scheme suggesting yachting to the mind's eye, there is a cooling impression created when stepping from the elevator, and the action of the first act is so rapid, the condition of the atmosphere, no matter how warm the evening may be, is easily forgotten.

There are three big hits in "The Follies"; Dazie, Norah Bayes, and the prize fight with Billie Reeves and Harry Watson as principals.

The prize fight brought forth roars of laughter, equalled only in volume in a summer park where some free device attracting thousands has a funny trick concealed. The "falls" of Mr. Reeves in this are startlingly wonderful in dexterity.

The fight occurs in the second act, with a miniature ring set. Lee Harrison, as the realistic master of ceremonies, starts the fun with announcements up to the point where there is a "fuke," when Watson, as "Nibey Hooligan, the Pittsburg Dope," in pugilistic attire, seeking another victim, is given battle by Reeves. It is the character of the "drunk" Mr. Reeves who has been identified with, but never better than by him than on the Roof.

The fight, while used in various ways for years as a comedy expedient, is so well worked it seems new, and there is a succession of screams. Reeves also attracts the most attention in another number earlier, where he is the "Earl of Yabra," and for his first legitimate appearance in a production on this side scored forty different ways.

The big comedy bit is a satire on the "kissing number" from "The Soul Kiss," a bit of pure travesty excelling anything in this line seen in many a day. Of the musical numbers, "Take Me Round in a Taxicab," sung by Grace Leigh with chorus girls for support, is uniquely "put on," and one of the many good things in the show remembered.

Another is the "Nell Brinkley Girl" of Annabelle Whitford. It was the prevailing opinion Monday evening nothing could follow the prize fight, yet Miss Whitford was recalled several times, and her number is a nice piece of stagecraft.

Dazie stood the house on its head. The audience cheered her, something seldom occurring in an American theatre, and she was the hit of the first act in a Harlequin dance. Dazie wore a Parisian costume, more Parisian than costume, and the fiery abandon thrown into her multitude of difficult steps in toe work, all within the space of a few moments, carried the audience off its feet. In the second act the dancer appeared again for a few moments in a "Directoire" gown (program) leaning more toward the classical.

"You Will Have to Sing an Irish Song" was Miss Bayes' strong success, and she also sang "Rose-Rosetta," an Italian ballad, while dressed as a boy to May Mackenzie, scoring again in the final act with "Since Mother Was a Girl." Miss Bayes was at home at all times while on the

stage, giving an excellent, clean-cut performance.

Two songs by Lucy Weston, "Flashing" and "Be Good," were placed rather far down on the program for the best results, but Miss Weston passed through finely considering her position, and looked "great" as "Columbia." Patriotism was extended into a smashing finale for the first act called "The Naval Review," although New York has been shown the American flag on the slightest provocation pretty often of late.

There is no particular choice among the men. Arthur Deagon stood high in the favor of the New Yorkers through his impersonation of "Diamond Jim" Brady—who was present—and did nice work throughout, as did also Mr. Watson, George Bickel and Barney Bernard, the latter having but little opportunity.

Grace La Rue never appeared without looking "stunning," singing a couple of songs, and Lillian Lee, in her angular, grotesque characters, caused laughs on sight.

Harry B. Smith wrote the book, which is immaterial, as no one sought a "story" if it is there, and the music by Maurice Levi ran to tunelessness throughout. The chorus is extravagantly dressed and good-looking. The stage direction is of the first water, both in the handling of the large company and the common sense which permits of few encores being accepted in the ten or more scenes contained in the two acts.

"The Follies of 1908" is a show and a good one, the best of its style Ziegfeld has yet produced. *Sime.*

125TH STREET.

Beatrice Morgan is being used as the magnet at the 125th Street house this week, and she possesses the required drawing power. The house was comfortably filled Monday evening, although the weather gods were not as kind as they might have been. Miss Morgan is playing in a new sketch this week, and does not appear to the best advantage but the house didn't mind.

Aside from the feature the bill is excellent. Julian Eltinge, in feminine characters, who many times does not receive the applause really due, was received with all the enthusiasm that could be desired. His "Gibson Girl" remains quite the best thing shown in this line.

Holden's Manikins did very well as long as the little figures were dancing, but with the talk and comedy the act dragged. The dance steps are reproduced accurately and called forth many outbreaks of applause. The comedy, however, savors very much of "Punch and Judy," and would hardly be funny to little ones, let alone the grown ups. The act pleased as it stands, but might easily double its value.

Joe Cook and Brother have a new set for their juggling, and also a few tricks new to the act. The set shows a lunch counter in a depot from which the articles juggled are secured. The juggling of torches, similar to those shown over here by Salerno, is the finish, and the boy does very well with them. The comedy end has improved, and advancement in this particular should be encouraged.

Finlay and Burke showed their familiar offering without change, the travesty bits at the close making them a solid hit.

Snyder and Buckley, when they get down to it, really make acceptable music.

Mr. Snyder is funny in a different way from other "Dutch" comedians, and the combination works out happily. The pair are using Alice Lloyd's "mirror effect" with one of the numbers, and it should be dropped without further ado. It may be intended for a burlesque, but it takes away from the original, and is not worth anything in this act.

The Great Josetti Troupe closed the program, and the excellent acrobatics and clean cut "Risley" work, together with the cute appearance of the midgets, caught the house all the way.

Beatrice Morgan and The Memphis Students are under New Acts. *Dash.*

BRIGHTON BEACH.

A well-filled house greeted the players at the Music Hall Wednesday night. The indications point to a very successful season for Brighton. There is a slight conflict in acrobatics on the program, but they do not much interfere, and the program runs off well.

George C. Boniface and Bertha Waltzinger are the big names on the bill, and in "The Singing Lesson" have an offering that will hardly carry their names to any distinction. The farce is written along the family line of "mistaken identity," and only the efforts of the principals save it from a flop. There are only a few laughs, and these would fall if less capably handled. Lady Vaudeville will expect more than "The Singing Lesson" from Miss Waltzinger and Mr. Boniface.

Rice and Prevost scored one of the evening's biggest successes. There is a new "Prevost" in the act, who fills the bill. He is a tumbler of more than usual merit and his ground work gained many enthusiastic outbursts. Jimmie Rice has new fool stuff and, mixed up with the old, it is working out beautifully. He is without a doubt the funniest clown in the business. In spite of his many imitators he manages to dig up something new every time around which always hold him at the top of his class. Prevost is not working to him quite as well as his old partner, but with very little more practice will unquestionably satisfy.

Ben Welch also scored strongly. Both his Hebrew and Italian character were well liked. New dialogue brightens things up a bit and the dropping of the serious recitation for a new and extremely good Italian song is a vast improvement.

Lily Lena is working a trifle hard because of the large house. She manages to make herself heard in all parts, however, and her capital songs, with her many handsome gowns, easily made her a hit. She sang five songs Wednesday evening, and could have sung another without forcing.

Adelaide Herrmann closed the intermission with her magical specialty. The fact that a woman does the tricks goes a long way in her favor. It is out of the ordinary, and the act sails through nicely. The "levitation" as a finish caught the house and scored for the Queen of Magic.

Welch, Mealy and Montrose were on second. This being the baseball season, with everyone more or less interested the trio have ample room for their travesty baseball game. Lyons and Parks did passably in the opening position. It is a bad house for the boys, and no more could be expected of them. "The Watermelon Trust" closed to good effect.

COLONIAL.

Except for a comedy acrobatic act to open, an animal act to close and an illusion midway between, the show is a solid succession of light musical or comedy numbers. This arrangement works out capably.

R. C. Herz had it all his own way in the race for applause. There was little to choose between Gus Edwards' "Schoolboys and Girls" and Matthews and Ashley for second honors. It was well along in the evening when Mr. Herz' card was displayed, following the bulk of the show. His "Private Secretary" number caught attention immediately, and from the first the audience liked the character singer. "The Old Actor" handled with a nice balance of humor clinched his success, and "The Lawyer" carried him to an enthusiastic finish. "That Wasn't All" served nicely as an encore.

Matthews and Ashley have their new act in "one" running well. There is a well devised succession of incident in the early part and the comedy values are strong. They had a soft spot, being "No. 4," following three numbers in which there was little comedy material, and secured the first substantial laughter of the show. The secret of their effects lies in the skillfully managed contrasts. The character man builds up situations which verge upon the sentimental, only to have the comedian drop a casual line that turns them unexpectedly into broad burlesque. This is the essence of travesty, and in the hands of this pair it works out admirably.

Marion Garson is much too sedate. Why a person of her youth and fresh prettiness should affect the mature mannerisms of a matron is hard to understand. She has a charming voice and a most attractive stage presence, but her lack of animation works seriously against her. Her selection of songs is happy. The numbers are of the lighter sort, and a sprightly manner would enhance their effectiveness vastly.

The Exposition Four since their last appearance in New York have added a good deal to their already well diversified musical offering. Most of the new material is good, but the quartet could easily improve upon the opening costume. It is altogether out of the "picture" and of a style that has no place outside of a circus ring. The use of a horn and cello to supplement the organ for "The Palms" gives the big effect of a pipe organ and improves this detail greatly. In their quartet number on the brasses they work up nicely, but should get a larger volume of sound. Except for the opening the costuming is one of the best arrangements to be seen in an act of this sort from the natty brown dress suits to the minstrel clothes used for a dancing finish. The four do many different specialties and do them all well. The variety of the offering keeps it moving at top speed.

"Onaip" occasioned a good deal of talk. The one objection that could be urged against it is that as a vaudeville number it moves rather slowly. To balance this the piano playing is very well done and the mystery is complete.

"Schoolboys and Girls" did extremely well. The personnel of the act remains unchanged since its Western trip, but one or two new effects are now introduced. One is an illuminated see-saw disclosed

by raising the back drop. It made a pretty incidental to the "See-Saw" number capably sung by Maudie Earle.

Gardner and Revere opened the second half. Their comedy is well handled throughout and a bit of travesty at the finish rounded off a very entertaining number. Wormwood's Dogs and Monkeys made a strong closing number. For a finish the trainer gets his whole troupe in motion in a race around the stage and it makes a lively finale. He has three monkeys riding regulation bicycles without a guide-wheel at one time and the routine of feats has nothing of the conventional in it.

Swan and Bambard opened the show.

Rush.

HENDERSON'S.

Singing and dancing have the call at the Coney Island resort this week, and the bill works out most satisfactorily. There is a long program offered, and it is run through without the usual waits between each act, giving it more the appearance of a regular vaudeville show.

"The Military Octet" is held over, and is again the head line attraction. No better offering could be secured for the house, and the selections on the brasses were received with much warmth.

The Young American Quartet and Carroll and Baker replaced the Cabaret Four and "the Darktown Skating Rink," respectively. Both fared very well.

The quintet have not changed their act materially since last seen, although there appear to be a couple of new faces in the organizations. The girl is a lively little soubrette. She puts plenty of ginger into her work.

Carroll and Baker, after they got their talk, which is not all that it should be, unloaded, went through to a strong finish. The dancing at the finish will stand comparison with any team dancing seen to date and scored a solid hit for the pair.

Hamilton and Howlett should get into "one" and stay there. All the talk up stage was lost entirely, but if it were of the same brand as that used when they were near enough the footlights to get it over, it is just as well. The banjo and violin playing was quite satisfactory, but the comedy is hopeless. The comedian should be told without delay that expectorating on the floor is not considered good form or comedy, even in a bar room.

Coccia and Amato pleased with their pretty dancing specialty. Talk may just as well be abandoned at Henderson's, as it is impossible to hear it. The dancing is of the right sort, and this, with Miss Amato's pretty appearance, sent the act through easily.

John Neff has a good idea for a monologue, and what he needs now is somebody to write him good talk. He works in "one." A table set upon the stage is covered with musical instruments, and the appearance gives every indication of a musical offering. The comedian takes up the instruments, one after the other, and as he is about to play each time he breaks into a line of talk. The talk only is what falls down.

"The A B C D Girls" started in this house a year ago, and have been going ever since. The girls are working just as hard as they did then, and their efforts meet with ready recognition.

Morgan and McGarry put over a neat dancing specialty that carried them up

among the program's hits. Straw hats to replace the derbys might help the appearance some.

Latell Brothers run through the usual hand-to-hand balancing, showing nothing new. The work is well done, however, and the act is good of its kind. Goetz and Nelson juggled and performed on the rolling globes.

Dash.

ALHAMBRA.

There wasn't any possibility of argument in placing the honors for applause. Montgomery and Moore led the procession with one of the most enthusiastic receptions the house has witnessed in many a day. Miss Moore is a very amusing young person using somewhat the same style of clowning as Mabel Hite, although she is far from being an imitator. She is never idle. Every minute has its surprise, and the pair got laughs too quickly to be counted. One of their best bits was a travesty on the dramatic act of MacDowell and Trescott, which had gone before. It was screamingly funny, and the falls of Mr. Montgomery at the finish had the audience convulsed.

Sadie Jansell was a large sized "riot" No. 4, to which result her Eva Tanguay caricature contributed not a little. A first rate parodied version of "I Don't Care" goes with the impersonation, and the audience was quick to grasp the humor of the verses.

George S. Melvin is a capital dancer, but as a talking comedian he does not do well. His Scotch reel at the finish won him applause, but his attempts at story telling fell flat. In addition to this a good deal of his patter is in rather bad taste.

The Craigs, at the opening, did very well with their very agreeable musical offering, and the Yoscarys made a satisfactory closing number.

Beatrice McKenzie, Walter Shannon and Company have burdened what should have been a light singing arrangement with altogether uninteresting farcical plot complications. Their singing of several catchy numbers, notably "Dreamy Moon" and "Hosiery," easily carries the number, but some of the comedy passages could well be spared. The Alhambra audience liked the act, nevertheless.

Williams and Walker put in 24 capital minutes of their characteristic fun-making, and Melbourne MacDowell and Virginia Trescott gave their new offering in place of "The Oath," which was programmed.

"The Final Lesson" is the title of the sketch put forward as a dramatic playlet, only the audience didn't seem to understand it that way and laughed at some of its most serious passages. Both principals appear to poor effect in modern settings. Their methods are very stilted and stagey. "The Final Lesson" is not suited to them—or any one else for that matter. It is illogical and its characters about as human and sincere as the acting of the principals is quiet.

Rush.

WILLIAM MORRIS, THE ACTOR.

Chicago, June 18.

William Morris, the leading man of "The Witching Hour," which played at Powers' until last week, is contemplating a trip with a sketch in vaudeville for several weeks this summer. The act will probably have its premier at the Majestic.

HAMMERSTEIN'S.

Three new comers are registered among the starters atop of the Victoria this week. Collins and Hart and Harry Tate's "Motoring" did all expected, while Slater and Williams were on so early that very few were present. They opened the show and if there is a place in the world where the opening position is worse than in Hammerstein's theatre, it is on Hammerstein's Roof.

Many of the regular Hammerstein backstanders ventured to express doubts as to the success on the roof of "Motoring," depending greatly upon dialogue. The judgment of the management was quickly vindicated, however, as the talk could be heard quite distinctly in all parts of the house, and the act was the usual big laughing number. It had appeared in the air for a single performance on Sunday, June 7.

Collins and Hart have a quantity of new foolishness and the wire work also given with several new twists placed them among the hits.

Alexia is in her third week and the dancer seems to have caught on, for she is doing better now than in her opening week. The Tourbillon dance is by far the best thing of its kind that has been shown. The effect of the many colored gowns are almost entirely lost on the roof without the proper lights. The important closing before the intermission position is given the dancer this week and it works out very well.

A better roof attraction than Goldin would be difficult to find. The absence of all talk, the big well-worked illusions, the highly commendable speed which hardly gives the audience a chance to recover from one surprise before another is sprung and not forgetting the attractive appearance of Jeanne Fransioli go toward making the offering ideal for the moonlight.

Cora Livingston will have to be conceded the best closing act Hammerstein has ever had. While the wrestling may appear a trifle rough to a great many, the fact remains that never have so many people held their seats to see the finish. Much of the roughness noticeable last week has been toned down. As it now stands there is nothing objectionable in the offering. Taking out the coarser work has not harmed, it going better now than ever.

Paul Le Croix, in the second position, did surprisingly well. Le Croix is forging ahead all the time and is one of the few jugglers who originates. The "bounding hats" alone are good enough to carry the act.

Milking, churning, feeding the animals and all other farm work is suspended every evening while Spissel Bros. and Mack are on the stage. The farm hands are unanimously in favor of the acrobats as the best part of the program. The act is on third this week, and doing nicely.

The graceful dancing and pretty costuming of the Four Fords continue to make them a most popular number, and the Five Musical Avolos pull through a very pleasant twelve minutes. Their selections are well chosen and equally well rendered.

Goolman's Dogs and Cat Circus stands well to the fore among the many animal acts. A great deal is accomplished in a comparatively short time and there is

something doing every minute. The animals all have a well-kept appearance.

Dash.

FIFTH AVENUE.

The retirement of Eva Tanguay from the bill owing to illness on Monday afternoon cost the show its much heralded feature, and left it somewhat short in running time and a bit lightweight in places. Nevertheless, it pleased, the honors being about equally divided between the Empire City Quartet and "The Naked Truth" (New Acts).

Foster and Foster open with their comedy musical offering unchanged. The act contains plenty of agreeable singing and the clowning of the pair is amusing.

"W. L. Werden and Lelia Taylor" is the way the program gives the names. The former's part of the act is presumably to work the stereopticon. The turn is a conventional illustrated song arrangement, except at the finish, when the screen shows a capital series of colored moving pictures. These go with a swinging march song, ending in an animated battle scene where the American flag is prominently displayed. It makes a stirring close to a rather tame beginning, but the ingenious "kind applause" feature carried it. The first number was the usual sort of ballad and the second a sentimental "child" number, in which the little heroine is finally shown "swimming" through the clouds to her "mamma in heaven."

"Two Men and a Bottle" had "No. 3" place, and the Howard Truesdell farce was well received. The second man of the organization might play a bit more easily and laugh a good deal less. Joe and Sadie Britton following this scored a substantial hit with their exceptionally well-done dancing. Britton has half a dozen steps of his own and his style of stepping encroaches upon no one. Sadie should overcome a weakness for glaring color effects in her costumes. She dances and "feeds" the other very well.

The Empire City Quartet has given up "song plugging" as a poor proposition and the members now confine themselves to the proper business of singing and comedy. Harry Cooper has a whole new equipment of nonsense, including a travesty on "The Naked Truth," which had gone before. The boys are in excellent voice for their return to the city and easily held their audience amused.

Byers and Herman's pantomime, dancing and knockabout are well done. They were poorly placed in the closing position.

Rush.

BENEFIT FOR "KIDS."

All the "kids" of New York have been invited by Gus Edwards to attend a benefit performance to be given June 24 at the Bijou, when all of Mr. Edwards' "kid acts" will appear.

Tickets may be had at the theatre, the office of the Edwards Publishing Company, or at 106 Canal street, the headquarters of the Children's Relief Society, which will receive the proceeds.

Mr. Edwards has made provision to furnish all needy school children with luncheon daily at the Society's rooms.

Orelta and Taylor will have a new singing act next season.

MY BEGINNING.

GRACIE EMMETT.

(The fifth of a series of short sketches concerning the early experiences, struggles and first engagements of artists who have succeeded in vaudeville.)

Compiled by Mark A. Leuchner.

Born of American parents in the city of Buffalo, Gracie Emmett lived an uneventful girlhood, without the "child protegee" or usual amateur theatrical period, for at the age of twenty she launched fearlessly upon a professional career, without previous experience, but with perseverance and innate ability as her assets.

In speaking of her beginning Miss Emmett says: "It is strange to look back and see what changes have been made in vaudeville from these old 'variety' days, when I first started out to try my luck. How many years ago, did you ask? Oh, now, that is unkind of you. Still, I do not mind saying that it was back during Dan Shelby's regime in Buffalo.

"In those days if a woman was seen going into a variety theatre it was a black mark for her among her friends, so, in consequence, we played to very few women and children. I think the only ones who ever witnessed a variety performance then was when dear old Tony Pastor came to town with his company. Just think of the change at present and how grateful we should be."

Miss Emmett has been a consistent vaudevillian since she began, although in 1902 she broke into farce comedy with her robust, tempestuous "Bridget," and enjoyed a big success in "Mugg's Landing," Hoyt's "A Barrel of Money" and other similar comedies. From the first she has been portraying the Celtic type, and has played in almost every large city in the world.

A very interesting souvenir of her early career, and one which causes much comment wherever seen, is a little chain made as a string of beads on which Miss Emmett has suspended tiny mementoes of every city in which she has played while en route. One, which she secured in Australia, is of particular interest, through its peculiar shape and coloring. It is like a cupid's heart, of a beautiful dull shade of green, and is what the people in the country it came from consider their rabbit's foot, as no man would think he could make a success of any business if he had not been presented with one of these heart-shaped "luck stones" by a native.

It was Oscar Hammerstein himself who gave Miss Emmett her first opportunity in New York City (at the Olympia), and this past season while she was playing "Mrs. Murphy's Second Husband" at his Victoria, the busy impresario is said to have left the more ambitious project at the Manhattan four times during the week to see Miss Emmett's sketch.

Mr. Hammerstein would tie himself to a box, settle himself in a chair and concentrate his attention upon the performance of the robust Irish comedienne chasing her family with a bed-slat, a pitchfork, a pistol and other accoutrements of domestic war in a flat, and he said to the writer: "Compared with grand opera this is soothing and restful."

VARIETY ARTISTS' ROUTES

FOR WEEK JUNE 22

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from JUNE 21 to JUNE 28, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Addresses care managers or agents will not be printed.)

"C. R." in the list indicates the route of the circus named, with which the artist or act is with, and may be found under "CIRCUS ROUTES."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN TUESDAY MORNING TO ENSURE PUBLICATION.

Abel, Geo., & Co., 7th Ave. and 37th, N. Y.
A B C D Girls, 783 Hewitt Pl., Bronx, N. Y.
Abdallah Bros., Three, 417 E. 14, N. Y.
Abbott, Andrew, Co., Lakeside Pk., Dayton, O.
Acton & Kloris & Co., 1558 Broadway, N. Y.
Acker & Gilday, 107 W. 42, N. Y.
Adair & Dolla, Barnum & Bailey, C. R.
Adair, Art., Hagenbeck-Wallace, C. R.
Adams & Kike & Co., St. Louis Am. Co., Indef.
Adams & Halligan, 2008 Wabash, Chicago.
Adams, Mabel, King Edward Hotel, N. Y.
Adelyn, Box 249, Champaign, Ill.
Addison & Livingston, Palmetto Beach, Tampa.
Ages, John, Ringling Bros., C. R.
Alabama Comedy Four, 255 W. 38, N. Y.
Albano & La Brant, 212 E. 25, N. Y.
Alberto, Barnum & Bailey, C. R.
Alburtus & Millar, Monrovia, Cal., c. o. Miller.
Aldo & Vannerson, 238 W. 26, N. Y.
Ailsie, Alma, Richmond Hotel, Chicago.
Allen, A. D., 92 Market, Newark.
Allen, Josie, 351 St. Nicholas, N. Y.
Allen, Searle & Violet, 222 E. 14, N. Y.
Allen, Leon & Bertie, Bway., Middletown, O.
Allister, Harry, 11 Rue Geoffrey Marie, Paris.
Alpha Trio, Novelty, Vallejo, Cal.

Alpine Troupe, Cole Bros., C. R.
Alrona, Zoeller Trio, 249 Hemlock, Brooklyn.
Alvord, Ned, Ringling Bros., C. R.
Alvarez Troupe, Ringling Bros., C. R.
American Banjo Four, 1431 Broadway, N. Y.
American News Boys Trio, Gem, Newark, Indef.
American Newboys Quartette, Original, Chester Pk., Cincinnati.
Americus Comedy Four, Riverside Pk., Saginaw.
American Trio, 54 Penn. ave., Newark.
Anderson & Ellison, 812 Chesnut, Erie, Pa.
Angell Sisters, 405 W. New York, Indianapolis.
Apollo Bros., 349 W. 4, N. Y.
Apollo, Orch., Benton Hotel, Benton Harbor, Mich.
Appleby, E. J., Star, New Kensington, Pa.
Ardell, Lillie, Hull, Mass.
Ardo, Ringling Bros., C. R.
Arnold & Felix, White City, Trenton.
Around the World in an Airship, Seattle, Wash.
Ardo & Eddo, 500 E. 84, N. Y.
Arberg & Wagner, 1412 Tremont, N. Pittsburg.
Arizona, The, 148 W. 68, N. Y.
Arlington Force, E. & P., 125th, N. Y.
Armond, Grace, Windsor Clifton Hotel, Chicago.
Armlina & Burke, 368 Comstock, New Brunswick.
Armstrong & Verne, Olympic, Chicago.
Arnot & Gunn, 215 6th Ave., N. Y.
Arthur, W. J., Columbia, Knoxville, Indef.
Atlantic Comedy Four, 129 Stockholm, Brooklyn.
Auberta, Lea, 14 Frobel Str., Ill., Hamburg, Ger.
Auburna, Three, 335 Beacon, Somerville, Mass.
Auers, The, 39 Hergate, Southend-on-Sea, Eng.
Auger, Capt. Geo., 29, Hippodrome, Glasgow.
Austin, Claude, 66 No. Clark, Chicago.
Austin, Tossing, 7 Brixton Rd., London, Eng.
Avery & Pearl, 633 Wash. Boul., Chicago.
Ayres, Howard, 620 Ritter, Phila.
Azora, Miss, Barnum & Bailey, C. R.

Baker, Nat. C., 32 Division, N. Y.
Baker, Chas. B., 72 Morningside, N. Y.
Baker & McIntyre, 3924 Reno, Phila.
Baker Troupe, Ringling Bros., C. R.
Baleo & Shaw, Hippodrome, N. Y.
Banks & Newton, 1553 Broadway, N. Y.
Banks, Bessie, Duo, Ingersoll Pk., Des Moines.
Bannacks, The, Barnum & Bailey, C. R.
Banta Bros., Kankakee, Ill.
Barrow, Musical, 1215 Jefferson, Brooklyn.
Barnes & Crawford, Electric Pk., Kankakee, Ill.
Barry, Katie, 541 W. 158, N. Y.
Barry & Hughes, Green Room Club, N. Y.
Barry & Wolford, Alhambra, N. Y.
Bates, L. Allen, Star, Homestead, Pa., Indef.
Batla, Carl Wm., 6637 Normal, Chicago.
Batro & McCue, 819 No. Second, Reading.
Bartlett, Mr. & Mrs. Guy, 353 W. 56, N. Y.
Bartlett, Al., Hunt's Hotel, Chicago.
Batesmann, Tom, 112 Bordon, Fall River.
Bartholey's Cockatoos, O. H., Princeton, Ind.
Bates & Ernst, 201 So. University, Peoria, Ill.
Bates, George, Barnum & Bailey, C. R.
Bates & Neville, 46 Gregory, New Haven.
Baxter, Sid, & Co., O. H., Greenville, O.
Bawn, Harry, 61 Bedford Court Mansions, London.
Bay City Quartette, 1586 Gates, Brooklyn.

Be Anos, The, 3442 Charlton, Chicago.
Beyer, Ben & Bro., Fairview Pk., Dayton, O.
Beane, George A., Orpheum, San Francisco.
Beard, Billy, Geo. Primrose's Minstrels.
Beattie, Bob, 564 E. 143, N. Y.
Beatties, Juggling, 137 Park, Paterson.
Beaumont, Arthur, & Co., Victor House, Chicago.
Bedell Bros., 211 E. 14, N. Y.
Bedini, Donat, & Dogs, 229 W. 38, N. Y.
Becher & Maye, 23 Atlantic, Bridgeton, N. J.
Beiford, Al O. Frank, C. B.
Beiford Bros., Ringling Bros., C. R.
Bell & Richards, 211 E. 14, N. Y.
Bell, Crystal, 308 Wayne, Hamilton, O.
Bellicair Bros., Brighton Beach, N. Y.
Bell, Frank, 1533 Broadway, N. Y.
Bell Boys Trio, 142 W. 38, N. Y.
Bell, Chas., Ringling Bros., C. R.
Bell, Hazel, Ferns, New Castle, Ind.
Bells, The, Barnum & Bailey, C. R.
Beun, Teddy, Osborne Hotel, Atlantic City.
Bennett, Laura, 14 Linden, Jersey City.
Bennons, Musical, Gen. Del., Chicago.
Benton, Lew, 229 W. 38, N. Y.
Bentley, Musical, 111 Clipper, San Francisco.
Benton, Maggie, 1648 St. Grant, Stockton, Cal.
Berkos, The, 409 W. 30, N. Y.
Bergin, E. Howard, Adelbert Hotel, Kansas City.

Bernier & Stella, 22 Haywood, Providence.
Berry & Berry, Great Valley, N. Y.
Beverley, Frank & Louise, 288 Merrick, Detroit.
Big City Quartette, Valley, Syracuse.
Bill and Bob, Proctor's, Newark.
Bingham, 335 Beacon, Somerville, Mass.
Bingham, Kittle, 335 Beacon, Somerville, Mass.
Blaney & Chapman, Gem, Columbia, Tenn., Indef.
Birch, John, 123 W. 45, N. Y.
Blasett & Scott, Empire, London, Indef.
Blanchard, Eleanor, 27 Grand, Butte.
Blue Cadets, 51 Hanover, Boston.
Blush, T. E., 3241 Haywood, Denver.
Boornm, Mattie, 154 Clifton Pl., Brooklyn.
Booth & Gordon, Empire, Grand Forks, N. D.
Bobbet, Henry, 63 Forsyth, N. Y.
Boles, Five, 44 Curtis, Grand Rapids.
Borella, Arthur, Barnum & Bailey, C. R.
Bottomley Troupe, N. A. C., 13 Cedar, Brooklyn.
Bouldon & Quinn, Louis River, N. J.
Bowery Comedy Quartet, 821 Charles, W. Hoboken.
Bowers & Smith, Oliver, Everett, Mass.
Borani & Nero, 130 E. 19, N. Y.
Bowen & Vetter, 813 N. Wash., Baltimore.
Borani Troupe, Hagenbeck-Wallace, C. R.
Bordon & Zeno, 507 Ellwood, Joliet, Ill.
Bowman Bros., 326 W. 43, N. Y.
"Boys in Blue," 240 E. 21, N. Y.
Boyce, Jack, 1553 Broadway, N. Y.

Boyd & Voala, 119 E. 14, N. Y.
Bradford, The, 230 W. 41, N. Y.
Bradys, The, 209 W. 43, N. Y.
Brenon & Downing, Majestic, Montgomery.
Brigham, Anna E., 23 Exchange, Birmingham.
Brina, B., 23 Haymarket, London, Eng.
Brantford, Tom, Park Hotel, Port Chester, N. Y.
Brays, The, Campbell Bros., C. R.
Bridlamour, 1553 Broadway, N. Y.
Brissan, Alice, Barnum & Bailey, C. R.
Britton Sadie, Coliseum, Burlington, Ia., Indef.
Brotherhood & Barlow, Bijou, Winipeg.
Broad, Billy, 1553 Broadway, N. Y.
Brobet Trio, Pottsville, Pa.
Brooks & Jeanette, 1602 Madison, N. Y.
Brooks & Vedder, 8 Manhattan, N. Y.
Brownies, The, E. F. D., No. 8, Topeka, Kas.
Brown Bros. and Doc, Kealey, 1246 Wabash, Chicago.

Brown, George, Barnum & Bailey, C. R.
Brown, Jessie, Hanlon's Superba Co.
Brown & Navarro, 4 W. 135, N. Y.
Brooks & Clark, 2464 Paton, Philadelphia.
Brown & Wilmet, 71 Glen, Malden, N. Y.
Brown & Wright, 244 W. 45, N. Y.
Browning, Flora, 1533 Broadway, N. Y.
Browning, Mr. & Mrs. Albert, Everett, N. Y.
Browning & Le Van, 895 Cauldwell, N. Y.
Brues, The, 28, Alamo Pk., Cedar Rapids.
Brunettes, Cycling, 231 Cross, Lowell, Mass.
Bryant & Saville, 2323 N. Bouvier, Philadelphia.
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Ashton Stevens Tells How Lena Kept Peace When Tanguay Was Ill

By ASHTON STEVENS

Miss Eva Tanguay, the "cyclonic comedienne," did not perform at Keith & Proctor's Fifth Avenue Theatre last night. The band blew a flourish of entrance music with bitters in it, and Miss Tanguay in her opera cloak flitted out to the centre of the footlights and faced an artillery of applause—for this is her "farewell week" in America—but she did not perform. She merely appeared as her own doctor's certificate, to testify that she had a cold for one night only, and to say that the management had engaged Miss Lily Lena to take her place.

I thought it was a cruel stab. I had been saving myself all season for Eva Tanguay. Whenever I sat to a play that made me weep, I would say to myself, "Cheer up, old man! Your troubles will be over when you see Eva Tanguay." And the more I did not see of Eva Tanguay the greater she became. We were such perfect strangers. In my mind I had her all arranged with a temperament more febrile than Bernard's, with a pulse nothing short of radium, with a nervous system composed mainly of dynamite.

Oh! Cruel Stab!

So when she appeared last night only as the announcer of her own indisposition and the substitution of Miss Lena, I thought it was a cruel stab. I thought so for almost one second. It couldn't have been longer than that, for Miss Tanguay, going, and Miss Lena, coming, crossed each other in the O. P. entrance.

It's a short story. Lily Lena "arrived" as she came. She established herself on the trot. Like the entrance of Calve's Santuzi in Mr. Mascagni's one-act opera, the character, the plot, the atmosphere of Lily Lena were revealed in a single flash of personality. Lovely Lily Lena was British without being brutal, British without being "blue." Healthy as a milkmaid, pretty as a peach, magnetic as a battery, and as artfully artless as her native songs, Miss Lena won this glorious June night hands down. I hope Miss Lily Lena is not making her "farewell" to America. I hope she stays till I know her and her songs by heart, that some day I may tell of her and teach them to somebody's children's children.

Lena Lingers Longer.

"Have You Got Another Home Like Mary?" That was the inquisitive title of her first song. It is doomed to a royal chestnut. It will wander all over the land like the are-there-any-more-at-home-like-you sextette. Its melody goes through you—positively! In at the ear and out by the mouth! Nobody asks you to join in the chorus (Miss Lena is far too clever for any device so trite), but nevertheless you do join, and barely below your breath.

And while you are applauding, Miss Lena changes her frock. A frock for every song—em—and terribly smashing frocks they are, if an American man may be permitted to air himself Englishly. And speaking of frocks, there's a sermon—a very worldly little sermon—on the subject in her song, "Smart, Smart, Smart!" The first verse tells you how you can really live on nothing if you're smart, and the second (appropos of cool shoulders and the new "sheath" cut) tells how you can really dress on nothing if you're smart.

"Swing Me a Little Bit Iligher" is another dizzy song for another dazzling gown, but a dizzier one is "Sea, Sea, Sea." Miss Lena's oceanic art is all but incredible. She sings a song of seasickness and a devilish crab that recalls his relations in the sea, sea, sea, and actually contrives to make the ditty palatable to the most sensitive. Of course, it's not the things she does to the song, but the things she leaves undone. In vulgarly Lily Lena is terribly, smashingly minus.

This instant I have thought of a wonderful compliment for Eva Tanguay. No, it is not my own make. The management did it. More clearly than by words the management expressed its high opinion of Eva Tanguay when it brought in Lily Lena to keep peace in her absence.

LOVELY LILY LENA

SINGING

"Have You Any
More at Home
Like Mary?"

"Swing Me
Higher Obadiah"

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ASHTON STEVENS

(N. Y. Journal, June 11, '08)

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Hart Bros., Hagenbeck-Wallace, C. R.
Harris & Randall, Palace Hotel, Chicago.
Harcourt, Daisy, Olympic, Chicago.
Harcourt, Frank, 44 Pleasant, Worcester.
Hardly Bros., Barnum & Bailey, C. R.
Harsch, Maude, Bijou, Saginaw.
Hart, Fred, 339 8th Ave., N. Y.
Hart, Sadie, 1138 Jackson, N. Y.
Hart, Willie & Edith, 1918 S. 11, Phila.
Hartzell, George, Ringling Bros., C. R.
Harland & Rollinson, 16 Repton, Manchester, Eng.
Harmonious Trio, Bijou, Eveleth, Minn.
Harrison & Lee, 503 Oak, Dayton, O.
Harris, Sam, 50, N. Y.
Hart Bros., Hagenbeck-Wallace, C. R.
Harrity & Herr, 146 Luna, E. Liberty, Pa.
Harris, Harry, 200 Sedgewick, Chicago.
Harvey, Elsie, 138 E. 14, N. Y.
Harvey, Harry, 3110 Cottage Grove Ave., Chicago.
Has Hash, 914 Cherry, Williamsport, Pa.
Hassan, Ben Ali, Luna Villa, Coney Island.
Hayes & Hale, 147 W. 127, N. Y.
Hayes & Wynn, 15 Audubon Ave., N. Y.

Hayes & Johnson, West Indies, Panama, Indef.
Hayman & Franklin, Pavilion, London, Eng., Indef.
Hays, Ed. C., Crystal, Anderson, Ind.
Hay & Bro., Coney Island, Cincinnati.
Hawkins, John A., Naticoon, Steubenville, O.
Healy & Vance, 215 W. 106, N. Y.
Hechl & Ardo, Ringling Bros., C. R.
Heath & Emerson, 200 Berriman, Brooklyn.
Hedge, John, & Poulos, San Souci Pk., E. Chicago.
Helm Children, Family, Lafayette, Ind.
Helson, Wally & Lottie, 1908 Columbia, Phila.
Henly & Elliott, 4925 Cypress, Pittsburg.
Henry & Frauch, 243 W. 46, N. Y.
Henry, Harry F., 54 India, Brooklyn.
Henry, Roething, St. Charles Hotel, Chicago.
Henry & Young, Shellpot Pk., Wilmington, Del., Indef.
Herbert, Frog Man, 95 Moreland, Winterhill St., Boston.

Herbert, Mabel, 404 Main, Woborn, Mo.
Herron, Bertie, Orpheum, Los Angeles.
Herman & Netzer, 308 Rivington, N. Y.
Hermann, Adelaide, Gilsey House, N. Y.
Hewittes, The, Standard, Ft. Worth, Indef.
Hewittes, The, 806 Ave. G, Council Bluffs, Ia.
Herbert Bros., Three, Coliseum, Seattle.
Hess Sisters, 238 W. 23, N. Y.
Heuman Tito, Elgin, Ill.
Hevener & Lipman, 1533 Broadway, N. Y.
Hiatt Family, Fern, New Castle, Ind.
Hickman, George, Pearl River, N. Y.
Hiestand, Chas. F., 2639 Iowa Ave., St. Louis.
Hill, Edmonds Trio, 202 Nelson, New Brunswick.
Hill, Cherry & Hill, 197 Bay St., Bath Beach.
Hild, Irene, 145 Morgan, Buffalo.
Hilda, 68 Meeker, Brooklyn.
Hilton, Lew, Crescent Gardens, Revere Beach, Mass.
Hilliard, Robert, Palace, London, Eng., Indef.
Hillman & Floyd, 213 W. 62, N. Y.
Hillyers, Three, 792 Bay St., Bensonhurst.
Hines & Remington, Harrison, N. Y.
Hirsh, Estelle, 4512 Indiana, Chicago.
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Hoch, Emil, 70 Schermerhorn, Brooklyn.
Hodgins, Albert, Ringling Bros., C. R.
Holdmaas Bros., 207 E. 14, N. Y.
Holdsworths, The, Barrison, Sioux Falls, Ia.
Holmes & Hollison, 218 Elm, W. Somerville, Mass.
Holland, Zay, 10 W. 65, N. Y.
Holt, Alf, 41 Lisle, London, W. E., Eng.
Hosnan, Eddie, 422 Collins, Pittsburg.
Honeyoy, Frank, 54 Howard, Boston.
Hope, Marjorie, 7618 Woodlawn, Chicago.
Hoover, Lillian, 211 14th, N. Y.
Horton & La Triaka, 309 9th, Long Island City.
Horton & Linder, Ringling Bros., C. R.
Houston, Fritz, 202 King, London, Ont., Can.
Howard's Pony & Dogs, Bloomington, Ind.
Howard & Cameron, 479 No. Clinton, Rochester.
Howard, Chas., Interlachen, N. Y.
Howard & Eshner, 881 N. Artisan, Chicago.
Howard Bros., Orpheum, Rockford, Ill.
Howard & St. Clair, Charing Cross Rd., London.
Howard, Joe B., Alida, Ill., Indef.
Howard, Geo. F., 3456 Scranton Rd., Cleveland.
Howard & Wilson, Luna Park, Washington.
Howard & Howard, Grand, Birmingham, Eng.
Krawell & Webster, 1553 Broadway, N. Y.
Hoyle, William, 16 5, Attleboro, Mass.
Hort, Frances, & Co., Sherman House, Chicago.
Hoyt & McDonald, National Hotel, Chicago.
Hudson Bros., 1337 Maple, Canton, O.
Heuhn, Musical, 1533 Broadway, N. Y.
Hughes, Mr. & Mrs. Nick, Jamaica, L. I.
Huettermann, Miss, Barnum & Bailey, C. R.
Hughes Musical, Trio, 73 N. Main, Webster, Mass.
Hurelys, The, 185 1/2 So. Orange, Newark.
Huston, Arthur, Majestic, Kalamazoo.
Hyde, Mr. & Mrs., Saratoga Pk., Pottstown, Pa.
Hyde, Walt M., & Co., 3506 E. 5, Pittsburg.
Hylands, Three, 23 Cherry, Danbury, Conn.

I

Imperial Musical Trio, Farm, Toledo.
Imperial Viennese Troupe, Barnum & Bailey, C. R.
"In Old Berlin," Bennett's, Montreal.
Inman, The, Great, 312 W. 24, N. Y.
Italia, Electric Pk., Albany, N. Y.

J

Jack Lew & Bro., Orpheum, Chicago.
Jackson Family, Ringling Bros., C. R.
Jackson, Harry & Kate, 206 Buena Vista Ave. Yonkers, N. Y.
Jacobs & Sardel, Cole Bros., C. R.
James & Prior, Bijou, Duluth.
James, Byron, Bijou, Flint, Mich., Indef.
Jenkins & Clark, Box 303, Appleton, Wis.
Jennings, Arthur, 492 Manhattan, N. Y.
Jennings & Renfrew, 338 Spruce, Chelsea, Mass.
Jerome, Nat. S., 1287 Washington Ave., N. Y.
Jess, Ellnor, Steel Pier, Atlantic City.
Jewette, Hayes, & Lind, Atlantic Garden, Atlantic City.
Johnson, Jess P., 622 So. 4, Camden, N. J.
Johnson, Chester, 353 3d Ave., N. Y.
Johnson, George, Ringling Bros., C. R.
Johnson, Mark, 5409 14th Ave., Brooklyn.
Johnson, Musical, Coliseum, London, Eng.
Johnson, Al., Bordentown, N. J.
Jones & Walton, Box 78, Baden, Pa.
Jolly & Wild, Carnival Pk., Kansas City, Kas.
Jordan Troupe, Ringling Bros., C. R.
Joyces, The, West Windham, N. H., Indef.
Jules & Margon, Barlow Minstrels.
Julian & Dyer, Revere House, Chicago.

K

Kalma, E. H., 1337 E. 111, No. E., Cleveland.
Kaimo, Chas. & Ada, Maywood, N. J.
Karland, Great, 120 No. Marshall, Norfolk.
Kaufman, Reba & Ines, 14 Leicester, London, Eng.
Kewley, Doc, Ringling Bros., C. R.
Keatons, Three, 220 W. 38, N. Y.
Keegan & Mack, 1553 Broadway, N. Y.
Keefe, Zena, 508 W. 135, N. Y.
Keene, Juggling, 1360 Boston Rd., N. Y.
Keene & Adams, Pavilion, Portsmouth, Ind.
Keene, Mattie, & Co., 1653 Broadway, N. Y.
Kelle & Dixon, Bijou, Calmet, Mich.
Kelly, John, 147 W. 127, N. Y.
Kelly & Rose, 131 W. 41, N. Y.

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Kingsbury, The, 1533 Broadway, N. Y.
King & Douglas, Hasbrock Heights, N. J.
King, Sam & Nellie, 2374 Pitkin, Brooklyn.
Kins-Ners, 343 N. Clark, Chicago.
Kinsons, The, 21 E. 20, N. Y.
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Kirschboms, 207 So. 13, Chicago.
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Kinko, Mignonette, 804 Maplewood, Chicago.
Krawell, Joe, 229 Springfield, Newark.
Kraft, Gus, Barnum & Bailey, C. R.
Kretore, Family, Lafayette, Ind.
Kurtis-Busse, 6 W. 8th St., Erie, Pa.

L

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La Bell, Faustine, 242 W. Locust, N. Y.
La Delles Four, Airdome, Cedar, Rapids.
La Mase Bros., Celeron Pk., Jamestown, N. Y.
La Salle & Lind, Majestic Park, Ottawa, Ill.
La Pearl, Harry, Barnum & Bailey, C. R.
La Pearl, Mr. & Mrs., Hagenbeck-Wallace, C. R.
La Tour, Irene, 78 Burnet, Newark.
La Blanche, Grand, Sacramento, Indef.
La Centre & La Rue, 2461 2d, N. Y.
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La Nole Bros., Maryland Pk., Cumberland, Md.
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Lambert & Williams, 149 E. 22, N. Y.
Lamb & King, 353 State, Chicago.
Lamba, Manikin, Valettes, Haute.
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Lawler & Daughters, 100 W. 105, N. Y.
La Blanche, Great, Hotel Light, Chattanooga.
La Rose & La Gusta, 29 Hancock Pl., N. Y.
La Rose & Scottie, 13 Locust, Johnston, Ia.
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La Marche, Frankie, 436 E. 26, Chicago.
La Ragae Sisters, Barnum & Bailey, C. R.
La Toska, Phil., Airdome Pk., Evansville.
Lane Trio, Vogel's Minstrels.
La Van & La Valette, Majestic, Pittsburg, Indef.
La Rex, Wonderful, Clara Turner Stock Co.
La Van Trio, Barnum & Bailey, C. R.
La Viola, Hotel Franklin, 193 Rue Buffalt, Paris.
La Velle & Grant, 220 E. 14, N. Y.
Lavette & Doyle, 840 N. 2, Hamilton, O.
Lakola, Harry H., Box 76, San Fernando, Cal.
Langdons, The, Bijou, Marinette, Wis.
La Gray, Dollie, Bijou, Racine, Wis., Indef.
Larrie & Lee, Godfrey, Johnstown, Pa.
Latoy Bros., Idora, Youngstown, O.
Lawrence, Bert, 3 Laurel, Roxbury, Mass.
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Le Anders, 805 Madison, N. Y.
Lee, James P., Unique, Los Angeles, Indef.
Lee, Tung Foo, 1223 2d, E. Oakland.
Leahy, Frank W., Manhattan, Norfolk, Va., Indef.
Le Hirt, Monna, 328 Clifford, Rochester.
Leamy Ladies, Barnum & Bailey, C. R.
Lealie & Williams, Star, Charleroi, Pa.
Leightons, Three, 1533 Broadway, N. Y.
Leoni & Leoni, 208 E. Indiana, Chicago.
Leonard, Grace, St. Paul, Hotel, N. Y.
Leonard & Phillips, Lyric, San Antonio.
Leonard, Gus, Acme, Sacramento.
Leontina, Marie, 17 E. 97, N. Y.
Lenore, Sid, Grand, Hamilton, J.
Leonard & Drake, 1899 Park Pl., Brooklyn.
LeRoy & Woodford, 2417 Wyle Ave., Pittsburg.
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Les Carrays, 19 Ferry, Erieburg.
Les Jodels, Barnum & Bailey, C. R.
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Leville & Sinclair, 99 Osborne, Newark.
Lewis & Harr, 131 W. 16, N. Y.
Lewis, Phil, 121 W. 116, N. Y.
Ligerman, Sam & Lucy, 706 N. 5, Phila.
Long, Frank L., 422 No. Anderson, Elwood, Indef.
Lorraine, Oscar, 208 American Bank Bldg., Seattle.
Lovitts, The, 314 Beverly Rd., Brooklyn.
Loward, A. G., Barnum & Bailey, C. R.
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Lowry, Mr. & Mrs. Ed., 44 E. Cross, Baltimore.
Lucas, Jimmie, Forest Park, St. Louis.
Lucie & Young, Cascade, New Castle.
Luce & Luce, Keith's, Cleveland.
Lucier, Marguerite, Quincy Adams Sawyer Co.
Luciers, Four, Onset, Mass.
Lucy & Lucier, 1559 Marlon, Denver.
Luigi Picaro Trio, 460 Adolph, Brooklyn.
"Lulu Kink," 14 Marlborough Rd., London, Eng.
Lutz Bros., 13 42nd St., Corona, N. Y.
Lukens, 4 Reading, Pa.
Lynton, Chris., Empire, Los Angeles, Indef.
Lyons & Cullum, 217 W. 10, N. Y.

M

Macarte Sisters, Wonderland Pk., Minneapolis.
Mac, Queen, 5135 Chancellor, Phila.
Mack, Billy, 208 Third, N. Y.
Mack, Wilbur, Orpheum, Los Angeles.
Mack & Douglas, 1553 Broadway, N. Y.
Mac Fadyen and Mac Fadyen, 313 So. 5th, B'klyn.
Madden, Fitzpatrick & Co., 1568 Broadway, N. Y.
Madden, Joseph, 139 W. 47, N. Y.
Madcaps, Winkler's, 104 E. 14, N. Y.
Mac Donough, Ethel, 68 W. 107, N. Y.
Ma Dell & Corley, 116 Howard, Buffalo.
Mac Laren, FIVE, Park, Erie, Pa.
Mason & Keeler, Keith's, Cleveland.
"Madie," 403 W. 51, N. Y.
Majestic Musical Four, 29 Temple, Detroit.
Makarenkos Duo, 306 E. 5, N. Y.
Malchow, Geo., Bijou, Oshkosh, Wis., Indef.
Malvern Troupe, East Lake Pk., Birmingham, Ala.
Manning & Wise, 355 Bedford, Brooklyn.
Manley & Sterling, Box 57, Kingsville, Ont., Can.
Manley & Norris, 517 Walnut, Hamilton, O.
Manhattan Banjo Trio, 413 W. 156, N. Y.
Mantell's Marionettes, Luna Park, Seattle.
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Mardo Trio, Ringling Bros., C. R.
Marguerite & Hanley, Ringling Bros., C. R.
Marion & Pearl, Clifton Hotel, Clifton, N. J.
Matsumoto & Agawa, Hagenbeck-Wallace, C. R.
"Martha," 215 E. 80, N. Y.
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Marsh, Joe, 3122 Lucas, St. Louis.
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Martin, Dave & Percie, 8950 Indiana, Chicago.
Martinez & Martinez, Keith's, Boston.
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Marty, Joe, 1623 Hancock, Brooklyn, N. Y.
Marynes, The, Crystal, Jackson, Miss.
Mario Trio, 62 E. 8th, N. Y.
Maerder, Lane, Barnum & Bailey, C. R.
Mary & Petroff, Barnum & Bailey, C. R.
Mason & Bart, Victor House, Chicago.
Mason & Doran, 408 Bank, Fall River.
Mason & Shannon, 1061 Lexington, N. Y.
Mason, Wm. A., Minerva Hotel, Phila.
Masqueria Sisters, Three, 9-23, Chicago.

Matheson & Jacard, 92 W. Ohio, Chicago.
Maxwell & Dudley, 108 W. 98, N. Y.
Maynard, Shorty, Hagenbeck-Wallace, C. R.
May, Arthur O., P. O. Box 823, Horman, Okla.
McAvoy, Harry, 1818 No. 4, Harrisburg, Pa.
McAvey & Hany, 272 10th, N. Y.
McCabe & Peters, Richmond Hotel, Chicago.
McCann, Geraldine, & Co., 706 Park, Johnstown.
McCarthy, Myles, Green Room Club, N. Y.
McCarvers, The, 2833 Dearborn, Chicago.
McConnell & Simpson, 3706 E. 8, Kansas City.
McCoy, Nellie, 557 W. 124, N. Y.
McGarry & Doyle, 101 Niagara, Toledo.
McCreo Davenport Troupe, Hagenbeck-Wallace.
McCullough, Walter, Alexander Hotel, Chicago.
McCune & Grant, 3 Banton, Pittsburg, Pa.
McFarland, Frank, 311 W. 142, N. Y.
McGanley, Joe, Wonderland, Minneapolis, Indef.
McGinnis Bros., 75 Bradford, Springfield, Mass.
McGrath & Paige, 58 Wash., Middletown, Conn.
McIntire, Lulu, Grand Altona, Pa., Indef.
McLaughlin, L. Clair, Sheridanville, Pa.
McNally Bros., Ringling Bros., C. R.
McNaughtons, The, Shee's, Buffalo.
McPhee & Hill, 238 W. 26, N. Y.
Meany, Lottie, & Co., 7 Elm, Charleston, Mass.
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Melville & Higgins, 272 8th, B'klyn.
Melrose, William, Barnum & Bailey, C. R.
Melroy Trio, 97 Park, Chicago.
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Mercer, John, Ringling Bros., C. R.
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Metsettles, Ten, Barnum & Bailey, C. R.
Mexano Troupe, Campbell Bros., C. R.
Miesckoff & Sanders, 233 E. 14, N. Y.
Mico, Al., Ringling Bros., C. R.
Mico, Steve, Fountain Ferry Pk., Louisville.
Migerson, Helene, Empire, St. Paul, Indef.
Millo Bros., Ringling Bros., C. R.
Milo, Ida, Hagenbeck-Wallace, C. R.
Millard, Bill and Bob, Proctor's, Newark.
Miller, Jack, 1372 No. Humboldt, Chicago.
Miller, John, Ringling Bros., C. R.
Miller, Elizabeth, 1728 W. 31 Pl., Cleveland.
Miller, Grace, Phillips' Richmond, Ind., Indef.
Mills & Lewis, 114 E. 12, N. Y.
Mills & Morris, Clarendon Hotel, N. Y.
Milletts, The, Ringling Bros., C. R.
Milmars, The, Crystal, Logansport, Ind.
Mimic Four, Ingersoll Pk., Des Moines, Ia.
Miner, Coleman & Co., 201 W. 130, N. Y.
Mitchell & Cain, 611 Sterling Pl., Brooklyn.
Mitchell & Cairns, touring Eng. and Provinces.
Mitchell Sisters, Monarch, Lewton, Okla., Indef.
Mitchell & Quinn, 20 Bay 26, Bensonhurst, L. I.
Monroe, George, 1553 Broadway, N. Y.
Monshaus, The, 65 Illinois, Worcester.
Montrose, Louise, 450 So. First, Mt. Vernon, N. Y.
Montague's Cockatoos, 54 W. 28, N. Y.
Montgomery, Geo. P., Lyric, Hot Springs, Indef.
Montroy, 614 Western Ave., Allegheny, Pa.
Mooney, Harry J., Barnum & Bailey, C. R.
Mooney & Holben, Barrow-on-Furness, Eng.
Mortons, Four, 266 5th, Detroit.
Morris, Leon, San Souci Pk., Chicago, Indef.
Morris & Hemingway, Collins Garden, Columbus.

Morton, Fred W., 207 E. 87, N. Y.
Mora, Silent, 112 Charles, Allegheny, Pa.
Moore & McGarry, 48 Wyckoff, Brooklyn.
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Moore, Tom, Auditorium, Chicago, Indef.
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Morse, Bon, 1553 Broadway, N. Y.
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Morton, James J., 147 W. 46, N. Y.
Morton & Elliott, Moss & Stoll Tour, Indef.
Mortars, The Grand, Butte.
Munger, Mort. M., Frankfort, Ind.
Murphy & Andrews, 116 Washington Pl., N. Y.
Murphy & Palmer, 309 3d Ave., N. Y.
Murphy & Willard, 606 No. 7th, Philadelphia.
Murray, Wm. W., 223 E. 14, N. Y.
Murray, Eddie, Fischer's, Los Angeles, Indef.
Murray & Murray, Alrdon, Tampa, Fla.
Mullin, Lillian, 211 E. 10, N. Y.
Musketeer Quartette, Brockton, Mass., Indef.

N

Narelle, Marie, Christ Church, New Zealand.
Navn, Tom, & Co., 424 W. 62, Phila.
Needham & Wood, 43 W. 36, N. Y.
Nella, Nell & Chapman, 1632 E. Main, Rochester.
Nelson-Farnum Troupe, 3141 Beverly rd., B'klyn.
Nelson, Katherine, 10 Howland, Roxbury, Mass.
Nelson & Egbert, 483 Atlantic, Pittsburg.
Nelson, Tony, "Villa Nelson," Roemerstadt.
Nelsen, Austria.
Netzer, Herman, 309 Livingston, N. Y.
Nevala & Eden, 235 W. 43, N. Y.
Nevaros, Four, Barnum & Bailey, C. R.
Newell & Niblo, Empress, London, Eng.
Newsoms, Four, Barnum & Bailey, C. R.
Niblo & Spencer, Porter's Corner, Saratoga, N. Y.
Nichols & Hogan, 1544 Broadway, Brooklyn.
Nichols, Lew, Hagenbeck-Wallace, C. R.
Nickel, Earl, Orpheum, Milwaukee.
Nolan, Ivan, 415 N. Madison, Peoria, Ill.
Norman's Juggling Six, 5804 Marshfield, Chicago.
Noble & Brooks, Sherman House, Mt. Clemens.
Noble, Mich.
Noblette & Marshall, 29, Alrdon, Alton, Ill.
Nomess, Six, Ingersoll Park, Des Moines.
North, Bobby, 45 W. 118, N. Y.
Noter, Musical, Irwin, Goshen, Ind., Indef.
Nugent, J. C. Wash., Spokane, Wash.
Nugent, Wm. F., 11 W. 118, N. Y.

O'Brien-Havel, 618 52, Brooklyn.
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Odell & Kinley, 20, Majestic, Denver.
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O'Neill Trio, Novelty, Topeka.
O'Neill & Mack, 823 W. Pratt, Indianapolis.
O'Neil, W. A., Orpheum, Oak, Indef.
Olfans, Three, 711 Orchard, Chicago.
O'Began, Box 305, Ottawa, Can.
Orth & Fern, Majestic, Chicago.
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Owens, Billie & May, 1421 Adams, N. S., Pittsburg.

Payton & Baso, 450 6th Ave., N. Y.
Pace Family, Barnum & Bailey, C. R.
Paddock, O. D., 29, Vandeville, Blamarch, N. D.
Pamahalska Pets, Lakeside Park, Dayton, O.
Palfrey & Hoffer, 51 Broadway, Providence.
Palmer Sisters, Butte, Mont.
Palmer, T. P., 925 So. 12, Springfield, Ill.
Parisian Grand Opera Co., 686 Lexington, N. Y.
Parks, Dick, 1298 E. 25, Los Angeles.
Patty Bros., Ringling Bros., C. R.
Paul & Healey, 10 So. 20, Phila.
Pauline, Great, Danville, N. Y., Indef.
Paulinetti & Piquo, 2214 So. Broad, Phila.
Pendletons, The, 135 Pittsburg, New Castle.
Pero & Wilson, 335 Temple, Washington, O.
Pederson Bros., 528 First, Milwaukee.
Pelote, The, 161 Westminster, Atlantic City.
Pepper Twin, Lindsay, Ont. Can.
Perkins, David F., 222 Eastern, Portland, Me.
Perry, Frank L., Alrdon, Bloomington, Ind.
Peters, Phil & Nettie, 107 E. 31, N. Y.
Phelps, Three, Lyric Park, Pauhaska, Okla.
Peroff, Mary, & Crown, Barnum & Bailey, C. R.
Person, Camille, Oak Summit Pk., Evansville.
Petching Bros., 18, Packard, Lansing, E. I.
Phillips & Reynolds, 220 E. 78, N. Y.
Phillips & Farlardenau, 316 Clason, Brooklyn.
Phillips Sisters, Wildwood Pk., Putnam, Conn.
Phillips, J. H., 1553 Broadway, N. Y.
Piercy & Fulda, 1926 Paterson, Baltimore.
Piercy, Harry, 225 W. 143, N. Y.
Pier's Three, 123 East, Trenton.
Pollard, Gene, 115 Fulton, Brooklyn.
Powner, Allan H., 486 Central Park W., N. Y.
Potter & Harris, Grand, Butte.
Powers Bros., 15 Trank, Providence.
Power, Coletta & Co., 14 Rockville Pl., B'klyn.
Powers, Mr. & Mrs., 857 W. 30, N. Y.
Prawmkin Trio, 847 7th, N. Y.
Price, John R., 201 21 E. 14, N. Y.
Prices, The, Jolly, Lewiston, Me.
Primrose, Fred., 376 Walkabout, Brooklyn.
Proslit Trio, Ringling Bros., C. R.
Posty's Musical Co., Riverside Pk., Boise City.
Pryors, The, 80 No. Main, Providence.
Psycho, The, 80 No. Main, Providence.
Pucks, Two, Park, Memphis, Tenn.
Pudge & Emmett, 464 Blewett, Seattle.
Pullen, Louella, 194 Jefferson, Trenton.

Quaker City Quartette, Ramona Park, Grand Rapids, Indef.
Quigg & Mack, 115 E. 14, N. Y.
Quigg & Nickerson, Park, Bridgeton, N. J.

R

Rainbow Sisters, Princess, Columbus, O.
Radford & Valentine, Vandeville Club, London.
Raleigh & Harrington, 233 Winter, Hagerstown.
Ralston & Son, Box 641, Patchogue, L. I., N. Y.
Rastus & Banks, Theatre, Krestowaky, Eng.
Rawls & Von Kaufman, Mammoth's Pk., St. Louis.
Rayson & John, Pk., Kansas City, Kas.
Raymond & Hall, 6239 Locust, Chicago.
Raymond & Harper, 6406 Lexington, Cleveland.
Raymond & Heas, 1553 Broadway, N. Y.
Rayno's, Al., Bull Dogs, Sharptown, Ind.
Razars, The, 4503 No. 20, Phila.
Raymond, Fredericks, 16 E. 88, N. Y.
Reed & St. John, 454 Manhattan, N. Y.
Regal Trio, 116 W. Washington Pl., N. Y.
Reid Sisters, 33 Broad, Elizabeth.
Reid, Lillian, & Co., 272 E. 35, Chicago.
Reed & Earl, 20, Crystal, Logansport, Ind.
Reed, John P., South Milford, Ind., Indef.
Reed, Harry L., Washington, Buffalo, Indef.
Remington, Mayme, Grand Hotel, N. Y.
Renee Family, Harlem Park, Rockford, Ill.
Rene, Bessie, 1084 Washington, Boston.
Reno, Dell, Family, Ft. Falls, Mont.
Reno & Rigat, Barnum & Bailey, C. R.
Renshaw, Bert, Majestic, La Salle, Ill., Indef.
Reynard, A. D., Alf. T. Wheeler's, C. R.
Rhodes & Engel, 2234 Sauncoy, Brooklyn.
Rich, Al., 262 Springfield, Newark.
Rice, Fanny, 340 Lafayette, Brooklyn.
Rice, True, 1223 State, Milwaukee.
Rich Duo, 104 E. Randolph, Chicago.
Richardson, Lavender, Acker's Family, Halifax, N. S., Indef.
Ricebom's Horses, Ringling Bros., C. R.
Richards & Grover, 2513 7th Ave., N. Y.
Rindios, The, 1843 So. High, Columbus, O.
Ring & Williams, 102 Liberty, Baltimore.
Rio, Adolph, 222 E. 14, N. Y.
Ritter & Foster, Putney, London, Eng.
Rivers, Thos., 338 Scribner, Grand Rapids.
Roattino & Stevens, Majestic, Milwaukee.
Roberts, Signa, 800 E. 14, N. Y.
Robinson & Grant, 206 8th Ave., N. Y.
Roberts, C. E., 1851 Sherman, Denver.
Robinson, Alice, Bijou, Duluth.
Roby, Dan, 1553 Broadway, N. Y.
Roche, La Belle, Milc., Ringling Bros., C. R.

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Romanoffs, The, 133 7th St., Wheeling, W. Va.
Romane, Manuel, & Co., Butte, Mont.
Routard, 28 W. 38, N. Y.
Roumany, Ray, String Quartette, 78 Pekin, Prov.
Rome, Mary & Joliet, Orpheum, Brooklyn.
Romaio, Bob, Bijou, Davenport, Ia., Indef.
Rooney, Katie, 807 N. Paterson Pk., Baltimore.
Rooney Sisters, 807 N. Paterson Pk., Baltimore.
Ross Sisters, 65 Cumerford, Providence.
Ross & Lewis, 29, Palace, Derby, Eng.
Ross & Vack, 11 W. 114, N. Y.
Ross, Jack, 67 E. 104th, N. Y.
Ross, Walter, Orpheum, Canton, O.
Rosaires, Carnival Pk., Kansas City, Kas.
Russell & De Virne, Hagenbeck-Wallace, C. R.
Rounek, Jack, Alrdon, Leavenworth, Indef.
Rowland, 127 W. 27, New York.
Royal Musical Fire, 849 So. 9, Brooklyn.
Royce Bros., 874 N. Randolph, Phila.
Ryno & Emerson, Continental Hotel, Chicago.
Rutherford, The, Hagenbeck-Wallace, C. R.
Russell & Davis, Idle Hour, Atlanta, Indef.
Russell & Held, Keith's, Cleveland.
Ryan & Richmond, Vaud-Villa, Sayville, L. I.
Ryan, Nan, & Co., 1358 Broadway, N. Y.
Ryan & White, 504 E. 163, N. Y.
Ryan, Zorella & Jenkins, Barnum & Bailey, C. R.

S

Sammels, M., Box 116, Melrose Pk., Ill.
Sabbine & Mile, Vera, 737 De Kalb, Brooklyn.
Sala-Carnation Sisters, Barnum & Bailey, C. R.
Salamonski, E. M. Prof., Barnum & Bailey, C. R.
Salvail, Carnival Pk., Kansas City, Kas.
Sanford & Darlington, 24 22 So. Alden, Phila.
Sampson & Douglas, Crystal, Denver, Indef.
Samson, Doc, Coburn Greater Minstrels.
Santoro & Marlow, Grand, Paris, Ky.
Schade, F., Ringling Bros., C. R.
Schmidt, George, Alrdon, New Castle, Ind., Indef.
Shae, Percy James, 5409 8d, Brooklyn.
Schuster, Milton, Palace, Boston, Indef.
Scott, Edmond, Grand, Reno, Nev., Indef.
Scott, Mike, 223 Third, N. Y.
Seabury & Wilkie, 187 Madison, Paterson.
Sears, Woods, Beacon Pk., Webster, Mass.
Sequin, Gladys, Eugenia, 2314 Hollywood, Toledo.
Semon Trio, Revue House, Chicago.
Seymour, O. G., Cincinnati, O.
Seymour Sisters, 3050 Clifford, Phila.
Seymour & Nester, 351 St. Nicholas, N. Y.
Shade, Frank, Ringling Bros., C. R.
Shannon, Four, Saratoga Hotel, Chicago.
Sharpe, Dollie, Family, Pottsville, Pa., Indef.
Sharrocks, The, 20 Ravine, Rochester.
Shaw, Atrial, Ringling Bros., C. R.
Shayne & King, 119 E. 14, N. Y.
Sherman & Fuller, 853 N. 8, Reading, Pa.
Sheer, Bessie, 212 Woodward, Detroit.
Shipp, Julia, & Edward, Barnum & Bailey, C. R.
Shirhart, Anson, Crystal, Detroit, Indef.
Short, Edwards, Bijou, Superior, Wis.
Shuer, Willie, 226 E. 39, N. Y.
"Six Little Girls & Teddy Bear," K. & P. 125th St., N. Y.
Sie Hsawen Ben Ali, Luna Villa, Coney Island.
Simms, The Mystic, Box 360 Dobbs Ferry, N. Y.
Stern & Thomas, 120 W. 135, N. Y.
Siegfrieds, The, Bella-Floto, C. R.
Sildman, Sam, 6111 Quincy, Cleveland.
Sidmore & Kelle, 424 E. Chicago Ave., Chicago.
Silver Stars, 51 Hanover, Boston.
Simpson, Musical, 204 E. 52, N. Y.
Siney's Dogs & Cats, 101 W. 40, N. Y.
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Smiley & Effe, Co., 158 Arnold, Providence.
Snayder & Buckley, Proctor's, Newark.
"Septette," Seattle, Wash.
Soper, Bert, Star, Altoona, Pa., indef.
Somers & Storke, Bijou, Superior, Wis.
Somers, Bert, Box 24, Collingswood, N. J.
Sonder, Pearl, Ringling Bros., C. R.
Spaulding & Dupree, Box 285, Oshkosh, N. Y.
Spears, Bert, Melrose, Highlands, Mass.
Spencer, Lloyd, Lyric, Houston, Indef.
Splinel Bros., Mack, Indiana Pl., Greendale, Brooklyn.

Sprague & Dixon, 506 Mt. Hope Rd., Cincinnati.
Stanta Bros., Barnum & Bailey, C. R.
Stafford & Stone, 624 W. 139, N. Y.
Stanford, Billy, 214 Elymer, Reading, Pa.
Stanley, E., Barnum & Bailey, C. R.
Spisnel Bros. & Scalot, Orpheum, Alberta, Canada, Indef.

Stanton & Sandberg, 711 Orchard, Chicago.
Starr, Murray, 109 St. Marks Pl., N. Y.
Steinert, Thomas, 471 Lenox, N. Y.
Sterling, Kitty, & Nelson, 1305 No. 12, Phila.
Stevens, Al., Paragon Pl., Boston.
Stevens, E. J., 135 So. First, Brooklyn.
Stevens & Boehm, 825 E. 14, N. Y.
Stewart & Desmond, 147 W. 142, N. Y.
Stephens, Harry, 242 W. 43, N. Y.
Stickner, Emma, Ringling Bros., C. R.
Stickney, Miss R., Barnum & Bailey, C. R.
Stickney's Pony & Dogs, Hempstead, L. I.
Stickney, Robert, Ringling Bros., C. R.
Stirk & Dan, 28 Hancock, Brockton, Mass.
Stone, Wizard, Hippodrome, London.
St. Claire, Minnie, Grand, Hamilton, O.
St. Elmo, Leo, 1553 Broadway, N. Y.
St. Onge Bros., 22 Portland, Worcester.
Strickland, E. C., 235 Elliott, Buffalo.
Stutzman & M., 1553 Broadway, N. Y.
Stuart & Keeley, 822 College, Indianapolis.
Stuart, J. Francis, 214 No. 8, Philadelphia.
Sullivan, W. J., Bijou, Jamestown, N. D., Indef.
Sullivan Bros., 6 So. High, Milford, Mass.
Sully & Phelps, 2329 Bolton, Phila.
Summers & Winters, 2329 Prairie, Chicago.
Sunny South, Empire, Shepherd, Bush, Eng.
Sutcliffe Troupe, Palace, Blackburn, Eng.
Sutton & Sutton, Happyland, S. I.
Swain & Powers, Buffalo Bill Show.
Swain & Astman, Weats, Peoria, Ill.
Sweet, Eugene, 25 Cherry, Providence.
Sweeney, John S., 452 Turner, Allentown, Pa.
Swor Bros., 718 W. 62, Chicago.
Sylvio, Barnum & Bailey, C. R.
Symphonía Musical Trio, 26 N. Jefferson, Dayton.

T

Taneau, 10 Central, Brooklyn.
Taneau, Felix & Claxton, 331 E. 93, N. Y.
Tanka, Ringling Bros., C. R.
Taylor, Tell, La Salle, Chicago, Indef.
Tegge & Daniel, 2148 No. Robey, Chicago.
Tempest Trio, 124 Bonaue, Jersey City.
Thayer, Joe, Ashmont House, Lynn.
The Quartette, 1553 Broadway, N. Y.
Thomas, David, care of Meyer, Atlanta, Ga.
Thompson, Harry, 112 Covert, Brooklyn.
Thompson Sisters, Elite, Rock Island, Ill., Indef.
Thorne, Mr. & Mrs., Glen Haven Pk., Rochester.
Thornton, Geo. A., 1133 Broadway, N. Y.
Thaler, Joe, Hagenbeck-Wallace, C. R.
Tasmanians, Hagenbeck-Wallace, C. R.
Tiddlewinks & Dugan, 503 Hudson, N. Y.
Tierney, Belle, 74 N. Main, Woonsocket, R. I.
Tierney & Odell, Grand, Victoria, B. C.
Tinney, Frank H., 812 Moore, Philadelphia.
Toledo, Sydney, Bayside, L. I.
Toys, Musical, Bradford, Pa.
Tom Jack Trio, Albion, N. Y.
Tomkins, Wm., Avalon, Santa Catalina Island.
Townsend & Co., Farm, Toledo.
Trainer & Dale, 1553 Broadway, N. Y.
Trilliers, The, 346 E. 20, N. Y.
Troubadours, Three, 226 Park, Newark.

Truesdell, Mr. & Mrs., Somers Center, Westchester, N. Y.
Trocadero Quartet, Kokomo, Ind.
Turner, Bert, La Boy, Minn.
Turnour, Jules, Ringling Bros., C. R.
Turpin, Ben, 310 E. Superior, Chicago.
Ty Bell Sisters, Seila-Floto, C. R.
Tyce, Lillian, 733 Mt. Prospect, Newark.
Tyroleans, Balner's, White Fish Bay, Milwaukee.

U

Ulrich, Fritz, 206 W. 44, N. Y.
Urma Sisters, Barnum & Bailey, C. R.
Usher, Claude & Fannie, 38 Henry, Jersey City.

V

Vedman & Johnson, 606 Orchard, Chicago.
Vardon, Perry & Wilbur, Rock Spring Park, E. Liverpool, O.
Vaggies, The 4, Green, Auburn, N. Y.
Vaidare & Varno, 175 S. Lake, Aurora, Ill.
Valadons, Two, Steeplechase Pk., Atlantic City.
Valdare, Bessie, 76 W. 55, N. Y.
Valoise Bros., 590 Fairfield, Bridgeport.
Valveno & La More, 20, Tacoma, Boston.
Van Dieman Troupe, Hagenbeck-Wallace, C. R.
Van Eppes, Jack, 15 W. 64, N. Y.
Van Cleve, Denton & Pete, 236 E. 14, N. Y.
Van Dorn & McGill, 241 Henward, Brooklyn.
Van, Miss M., Ringling Bros., C. R.
Variety Quartette, Kankakee, Ill.
Vasco, Empire, London, Eng.
Veda & Quintarow, Globe Hotel, Belaire, O.
Vedmars, The, 749 Amsterdam, N. Y.
Verdi Musical Four, 46 W. 28, N. Y.
Vermette-Carpotier, Trio, 431 Breboen, Montreal.
Verna, Belle, 835 Beacon, Somerville, Mass.
Viola & Bro., 123 Montauk, Brooklyn.
Viola & Engel, 223 Chauncey, Brooklyn.
Von Dell, Harry, 1553 Broadway, N. Y.
Vynos, The, 366 W. 31, N. Y.

W

Wade & Reynolds, Marvel, Birmingham.
Walters, Harry, 1553 Broadway, N. Y.
Warren & Faust, Park, Henderson, Ky.
Wagner & Gray, 26 Farragut, Chicago.
Wahlund, Tekela Trio, 205 W. 22, N. Y.
Walte, Willie, 2214 Adams, St. Louis.
Waldorf & Mendes, 110 Green, Albany.
Waller & Magill, 102 7th Ave., N. Y.
Walsh, Lynch & Co., July 1, Casino, Phila.
Walters & Johnson, Mt. Clemens, Mich.
Walker, Nella, 8, Orpheum, Los Angeles.
Walton, Fred, St. James, L. I., Indef.
Ward, Billy, Myrtle Ave., Brooklyn.
Wards, The, Ringling Bros., C. R.
Warner, Stanley M., 126 W. 112, N. Y.
Watson & Little, 301 W. 118, N. Y.
Ward Trio, 640 32, Milwaukee.
Warner & Lakewood, 1553 Broadway, N. Y.
Washier Children, 2514 N. 25, Philadelphia.
Waterbury Bros. & Tenny, Temple, Detroit.
Watson, Sammy, 333 St. Paul, Jersey City.
Webb, Harry L., Beatrice, Neb.
Webb, Horace, Norris & Rowe, C. R.
Weed, Roy, 434 Lincoln, Chicago.
Welch, Jan., & Co., 248 Fulton, Buffalo.
Welch & Gray, 26 Farragut, Chicago.
Welch & Waldron, 542 Lehigh, Allentown.
Wentworth, Rose, Ringling Bros., C. R.
Wentworth, Vesta & Teddy, 200 Pratt, N. Y.
Werden & Taylor, Keith's, Boston.
West & Benton, 559 Front, Buffalo.
Wesley & White, Smith Ave., Corona, L. I.
Weston, Sam, E. 111, N. Y.
Wheeler Children, 2514 N. 25, Philadelphia.
Whalley & Whalley, Box 202, Fitchburg, Mass.
Wheeler, Little Children, 2514 No. 25, Phila.
Wheeler, The, 1553 Broadway, N. Y.
Wheeler & Rosey, 15 So. Clark, Chicago.
Whelan & Bearies, 1520 Glenwood, Phila.

White Hawk, 750 Westchester, N. Y.
White & Stuart, 29, K. & P., 5th Ave., N. Y.
Whitman, Frank, 133 Greenwich, Reading.
White, Ed. B., & Rolla, Electric Pk., San Antonio.
Whittle, W. E., 143 Hornblower, Belleville, N. J.
Whitehead, Joe, 408 W. 33, N. Y.
Wilbur, Caryl, Palace, Stoke Newington, Eng.
Wilder, Marshall P., 25 No. New Hampshire, Atlantic City.
Williams, Annie Leslie, 4224 Wabash, Chicago.
Williams, Cow Boy, Litchfield, Conn.
Williams, O. W., Richmond Hill, L. I.
Williams & Mayer, 309 W. 55, N. Y.
Williams & Weston, 208 State, Chicago.
Williamson & Gilbert, Hagenbeck-Wallace, C. R.
Williams Duo, Odessa, Oklahoma, Okla.
Wilson, Tony, Heloise & Armores Sisters, 1 Primar, Brixton, London, S. E., Eng.
Wilson, Alf. & Mabe, 256 W. 37, N. Y.
Wilson Brothers, 1306 So. 6, Maywood, Ill.
Wilson, Lizzie N., 175 Franklin, Buffalo.
Wilson, Raleigh, Campbell Bros., C. R.
Wincherman, V. F., 201 E. 14, N. Y.
Winkler & Kress, White City, Trenton, N. J.
Winslow, W. D., Barnum & Bailey, C. R.
Winston's Seals, Steeplechase Park, Bridgeport, Conn.

Wise, Jack, 39th St., Pittsburgh.
Wood Bros., 207 E. 14, N. Y.
Wood, Francis, Asbury Park, N. J., Indef.
Wolf & Zabella, Aldome, San Antonio.
Wood & Woods, Ringling Bros., C. R.
Wood, Ralph, Lyric, Ft. Smith, Ark., Indef.
Woodward, Ed. & Mary, Dreamland Park, Milwaukee.
Woodford & Marlborough, Casino, California, Pa.
Wordette, Estelle & Co., 40 W. 34, N. Y., care of Bloom.
Wolfe & Vaughan, 610 Third, E. Cedar Rapids, Ia.
Wolford & Stevens, 150 W. Congress, Chicago.
Wormser Tots, 502 W. 3, Davenport, Ia.
Wormwood, Prof., Barnum & Bailey, C. R.
World & Kingston, Orpheum, San Francisco.
Worthley, Minthorne, 125 Lexington, N. Y.
Wotan, Barnum & Bailey, C. R.
Woulfe, Edward, Barnum & Bailey, C. R.
Wulff, Mme. E., Barnum & Bailey, C. R.
Wurnell, Arnold B., 617 McDonough, Sandusky, O.
Wyckoff, Fred, Four Mile Pk., Erie, Pa.
Wynn & Lewis, 1553 Broadway, N. Y.

Y

Yackley & Bunnell, R. F. D. No. 6, Lancaster, Pa.
Yalto Duo, 229 W. 88, New York.
Yamamoto Bros., Emerald, Adams Co., O.
Yelleromes Sisters, Four, Barnum & Bailey, C. R.
Yarrick & Lalonde, 7 W. Church, Adrian, Mich.
Yull & Boyd, 1337 Polk, Chicago.
Young America Quintette, 154 Clifton Pl., B'klyn.
Young & De Vole, 8 Lower S, Evansville.
Young & Brooks, Suffern, N. Y.
Young, Dewitt C., & Sister, Unique, Eau Claire, Wis.
Young & Manning, Lake Casino Pk., Ft. Worth.
Young, Ollie, & Bros., 58 Chittenden, Columbus.
Youtuckey, Prince, Barnum & Bailey, C. R.

Z

Zada, All, Wonderland Pk., Milwaukee.
Zamloch & Co., 1080 62d, Oakland.
Zaniga, The, Coliseum, London, Eng.
Zaras, 4, 104 W. 40, New York.
Zasell & Lalonde, 141 E. 15, N. Y.
Zech & Zech, Wheelers, C. R.
Zeda, H. L., 211 B. 14, N. Y.
Zemo, Zemo Troupe, 671 Smith, St. Paul.
Zenn, Bob, 609 N. Wood, Chicago.
Ziegler, N. C., Columbia, Knoxville, Indef.
Zinn's Musical Com. Co., Butte, Indef.
Zimmer, John, Pantages, Seattle.
Zobedi, Fred, 1431 Broadway, N. Y.

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American Dancers, Six, Keith's, Boston.
Araki's Troupe, July 1, Fair Ground, Calgary, Can.
Bachman, Marie, Grand, Los Angeles, Indef.
Bates, Louie W., Lyric, Joplin, Mo.
Bradley & Davis, Barnum & Bailey, C. R.
Clifford & Burke, Orpheum, San Francisco.
Creswell, W. P., Wonderland Pk., Indianapolis.
Cremes, De Witt, Liberty, E. Liberty, Pittsburgh.
Filson & Errol, 230 Magnolia, Hollywood, Cal.
Fiddler & Shelton, Bijou, Fond du Lac, Wis.
Fleider, Will H., Lyric, Uniontown, Pa.
Fischer, Joe G., 249 Market, Newark.
Gelger & Walters, Valley, Syracuse.
Grace & Burnett, Fair Haven, N. J., Indef.
Helm Children, Family, La Fayette, Ind.
Hilbert & Warren, Hammerstein's, N. Y.
Hosage, Frank, 54 Howard, Boston.
Kretore, Family, La Fayette, Ind.
Le Dent, Junction Pk., New Brighton, Pa.
Leipals, 23, Orpheum, San Francisco.
Mayne, Elizabeth, 1338 S. Wilton, Phila.
Matthews & Ashley, Orpheum, Brooklyn.
Meyers, Felix, West End Pk., West End, Md.
Montague, Mona, People's, Goldfield, Nev., Indef.
Millard Bros. (Bob & Bill), Proctor's, Newark.
Moore, Tom, Riverview Pk., Findlay, O.
McClord & Melville, Unique, Minneapolis.
O'Connor, Saunders & Jennings, Bijou, Superior, Wis.
Payton & Baso, Scenic Temple, Boston.
Pederson Bros., Mannion's Pk., St. Louis.
Queen & Ross, 1553 Broadway, N. Y.
Ramsay Sisters, Majestic, Chicago.
Richards, Grover, Ingersoll Pk., Des Moines.
Scheffels, Male, Unique, Minneapolis.
Swan & Bamford, Albion, N. Y.
Trixie Trio, 876 No. Randolph, Phila.
Vardaman, National Hotel, Chicago.
Walton, Irving R., White City Pk., Trenton.
Water, Tom, Woolworth Garden, Lancaster, Pa.
Webb, Romulo Troupe, Acme, Sacramento.

BAND ROUTES

Fraser's Highlanders, 21, McKeesport, Pa.
Ogden's, Frank A., C. B., Bink, Altoona, Pa., Indef.

CIRCUS ROUTES

Barnum & Bailey, June 20, Danbury, Conn.; 22, Troy, N. Y.; 23, Utica; 24, Watertown; 25, Syracuse; 26, Rochester; 27, Niagara Falls.
Buffalo Bill, June 19-20, Pittsburgh, Pa.; 22, Du Boise, Pa.; 23, Williamsport; 24, Harrisburg; 25, Reading; 26, Pottsville; 27, Wilkes-Barre.
Campbell Bros., June 20, North Battleford, Saskatchewan, Canada; 22, Lloydminster.
Gollmar Bros., June 20, Jamestown, N. D.; 22, Bismarck; 23, Carrington.
Hagenbeck-Wallace, June 20, Ashland, Wis.; 21, Duluth, Minn.
Howe's, London, June 20, Oakland, Md.; 22, Keyser, Va.; 23, Hyndman; 24, Berlin; 25, Somerset; 26, Constance, Pa.; 27, West Newton; 29, Leckrone; 30, Mt. Pleasant.
Miller Bros., 101 Ranch, June 22, Winnipeg, Can.; 24, Brandon; 25, Regina; 26, Saskatoon; 27, Prince Albert; 29, Edmonton; 30, Wetaskewin; July 1, Calgary.

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Morris & Rowe, June 22, Vancouver, B. C.; 24, Bellingham, Wash.; 25, Everett; 26, Wenatchee; 27, Odessa; 28, Grand Forks, N. D.; July 3, North Port, Wash.
Ringling Bros., June 20, Dubuque, Ia.; 22, Minneapolis; 23, St. Paul; 24, Eau Claire, Wis.; 25, Superior; 26, Duluth, Minn.; 27, Wadena; 29, Crookston; 30, Winnipeg, Can.
Robinson, John, June 22, Worthington, Ind.; 23, Martinsville; 24, Greenfield; 25, Columbus; 26, Rushville; 30, Richmond; July 1, Union City; 2, Urbana, O.; 3, Newark, O.

LETTERS

Where C. O. follows name, letter is in Chicago Office.

Advertising or circular letters of any description will not be listed when known. Letters will be held for two months only.

A
A Night With the Poets.
Anderson & Davenport.
Alcott, Adele.
Anglin, Besse.
Anderson, Dan (C. O.).
Andrews, Pearl (C. O.).
Alexandro, F.
Avola, Miss.
Armstrong, Fred M.

B
Baldwin, Carl.
Buol, Edith.
Butler, Ida.
Brown, Henriette.
Brown, L. K. (2).
Belmont, Belle.
Barry, Margaret.
Burke Brothers.
Bowman, Ivy.
Brenk, Ernst.
Brown, Viola (2).

C
Claire, Ina.
Collins, Eva.
Collins & Ballard.
Claxton, Wm. (C. O.).
Conner, M. R.
Cheeves, Joe.
Cline, J. E.
Ceballos, H.
Coffman, Jan.
Corson, Cora Youngblood.
Church, Alice.
Clavert, Albert G. (C. O.).
Crawford & Gardener.
Cushing, Orvil.
Conaway, T. L.

D
Dierickx Bros. (2).
Dix, Marion.
De Moss, Edward.
Dean, Cliff.
Danforth, Chas. L.
Daly, The Madman (C. O.).
Dacoma Family.
Dooley, J. Francis (C. O.).

E
Ernest, Harry.
Evans, George (C. O.).
Everhart.
Elaime, Mabel.
Ely, J. Frank.
Emmett, Gracie.
Evans, George.

F
Ferrell, L. W.
Faustin, Mlle.
Flower, Dick J.
Flynn, Al.
Fritscher, Otto.
Felix, G.
Farren, L. K.
Foresto, Little.
Forbes, Frank & Grace.
Verlen, Frances J.
Ferguson, Dave.
Freeman, Wallace.
Fagan, Barney.
Frencelli & Lewis.
Friend & Downing.

G
Gardener & Vincent.
Gardner, Mayme.
Greenway, Harry.
Godfrey, Harry Earle (C. O.).
George, Edwin (2).
Girdler, Richard.
Goldstein, Abraham (C. O.).
Gilbert L. Wolfe.
Garvey, Margaret.
Garick, Richard.
Graham, James (C. O.).
Gerome, Viola.
Goodner, Marie.
Griff (2).
Goulding, Chas.
Green, Albert (2).
Green, Irene P.
Gorman, James.
Gordon, Ruth.

H
Heath, Thos. G. (2).
Hayes, Carrie Winchell.
Hanton, Jules H.
Hart, Chas. C.
Holmes, A.
Homan & Hearney.
Hilton, Helen.
Hugston, Hugo (2).
Harris, Mr.
Harvard & Cornell (C. O.).
Harrison, Beth.
Hutchinson, Willard H. (2).
Holland, Edwin.
Huiker, Edith.
Heck, W.
Hurling, Hazel.
Harris, Ida C.
Holmes, Carla.
Hazard, Lynn & Bonnie (C. O.).
Hall & Coburn (C. O.).
Howard & North.
Hawthorne, Mary.
Hayden, Thomas (2).
Holmes, Francis.
Hanigan, Jerome.
Hawkins, L.
Huntress.
Harrington, Don.

I
Isaac, Phil. B.
Ingold, John.
Ishmeal, Prince P.

J
Jaffer, Phil.
Jenkins, James (C. O.).
Jones, Margaret Gwyn (2).
Johns, Johnny.
Jones, Walter.
Jones, W. H. (C. O.).
Janis, Turle.

K
Kelly & Kent.
Krauss, Arthur J.
Knight, Harlan E. (2).
King, Will.
Kelly & Ashby.
King, Winifred.
Kitamura, M.
King, Hatch.

L
Le Dent.
Lacledeca, The Aerial.
Lamont, Chas.
Lamut, J.
Loretta, Otto.
Landres, Patay.
Lewin, Peter.
Leon, Nellie.
Leinas, Loula.
Lee, Henry.
Love, Frankie.
Lashby, Hutchison (C. O.).
Lenly, Miss E. (2).
LePelletier Family.
Lucier, Mr. & Mrs. Fred.

M
Moore, Annie (2).
MacBoyle, M. D.
Marshall, Louisa.
Moore, Herbert (C. O.).
Madden, Mary.
Marx, Julius W.
Melnot, Armand.
Manola, Jesse A.
Midgley & Carlisle.
Malcolm, Annette.
McConnell Sisters.
Mullen, Mrs. J. H.
McKenzie & Shannon (3).
Murray, Elizabeth.
Mallard, Virginia.
Mallard, Frank.
McClain, Chas.
Murray, W.
MacFadden, Mr. & Mrs.
Martin, Frank W.
Mills, Phil.
McBride, Harry (2).
Moore, James A.
Miller, Clyde C.
Miller, Louis.
MacMamel, Aloa.
McCree, Junie.
Miller, Edgar M.
Malville, E. C.
Matthew, Hugo.
Maitland, Mabel (2).
Milliken, Lucy.
Myers & Meer.
Merrill, Chas.

N
Nelson, Jr., Artie (C. O.).
Nelson, Arthur.
Nice, Emily.
Nobel, Mrs. Jene B.
Nugent, Wm.
Nile, Grace.
Nichols, C. B.
Nibbio, Fred (2).

O
O'Neill, Sak.
Othello, Miss.
Owen, May.

P
Peters, Phil. & Nettie.
Pantzer, Willy.
Price, Beatrice.
Platt, R. H.
Paulini, Mrs.
Parry, Francis.
Pillmuer, Walter F.

Q
Quinn, Mike.

R
Richards, Joe.
Raffin, Frederick.
Rye, George.
Russell, Marion.
Reynolds, John B.
Ryan & Ritchfield.
Roobar, Gus.
Robinson, Ada E.
Ramsay, Allan.
Reddug, Francesca (C. O.).
Remington, Mayme.
Bennings & Brown.
Rankin, J. McKee.
Rogee, Leon.
Romain, Della.
Renard, Lota.
Rado, Phil.

S
Silverton, Will (C. O.).
Smith & Arado (C. O.).
Smith & Chaulpion.
Smith, Harry H.
Sattell Bros.
Stephens, Paul.
Sherwin, Walter.
Shepard, Ruth.
Stokes, Minnie.
Spang, Elida.
Smith, Charles F.
Stevens, Mike J.
Stoney, Clara.
Schulze, E.
Sommers, J. T.
Scott, Frank.
Sullivan, O.
Sister Sisters.
Springfield, Harry.

T
Thalles, Mr.
Tilce, Eddie.
Tait, David.
Tully, Guy.
Travis, Almie.
Teegarden, H.
Taylor, Philip M.
Trovillo, Mr.

U
Urma Sisters.
Uipas & Hella.

V
Voerg, Frank (C. O.).
Valley, Camille.
Van Horn, Marguerite.
Valami, Mr. (2).
Venard, Lota.

W
Wilton, Thomas.
Welch, Pauline.
Wilson, George.
Wheeler, Albert.
Wolfe, Gracie (2).
Wilson, Grace.
Wilson Bros.
Williams, Leon.
Wetherall, Harry.
Woycke, Victor.
Wilson, Frank.

Y
Yeler & Yora.
York & Adams.

Z
Zanoras, Cycling (C. O.).

Cobb's Corner

SATURDAY, JUNE 30, 1906.

No. 121. A Weekly Word with WILL the Wordwright.

To Fellow Highwaymen:—

SUNBONNET SUE

All the town knew I was "stuck" on you

"WHEN I WAS A KID SO HIGH"

BY COBB & EDWARDS

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WILL D. COBB

WORDWRIGHT.

Barclay, Evelyn Rose, Herbert Lindholm, Simmers Sisters, Leland and Lee.
GEM.—Larriree and Lee, Charles Nye, Laddall and Ward, Annie St. Claire, Gem Stock Company.
IOLA.—Williams and Stevens, Bertha Phillips, Searles and George, Eddie Galer.
CRYSTAL.—Shea and Sherman, Robert Schultz and Cecil Gordon.
LYRIC (Chicago Heights).—Chase and Carma, Diamond Comedy Four, Alice Van, Mike Klondor, The Blondella.
NEW GEM.—Happy Hap Price, Emerson and Adams, Daisy Hall, Maud Mulberry.
NOTES.—A new vaudeville theatre for Gallion, O., is now assured. It will be built during the summer by Keith interests.—Fiddler and Sheldon returned to Chicago after a tour of 50 weeks. Their time for the coming season is being arranged by the United Booking Office.—Construction of the new vaudeville theatre at Galveston, Tex., will begin next week. The People's Theatre Co. gave the contract for the building to C. G. Walford & Co., and will be ready early in the fall.—Bert Baker, the "Typical Tad," with the "Flower of the Ranch," at the Garrick, has received several offers for next season for musical comedy.—Fred W. Elliott is building a new theatre for vaudeville at Richmond, Ind. It will be made of brick and three stories high.—Banta Brothers have signed with one of Wallen and Martell's shows for next season.—Gertrude Golden, the soprano, opens her summer park season, booked by William Morris' Chicago office, at Canton, Ill., on June 21, with Ottawa, Cincinnati and others to follow.—Lee White, of Perry and White, left for her home in Spokane, where she will remain until rehearsals for "Miss New York, Jr.," are called early next month. The team has been re-engaged for next season by I. H. Herk.—The new Star proposed for Muncie, Ind., will be completed before the regular season opens.—When "Miss New York, Jr.," opens its preliminary season at the Empire on August 1, Harry Stone, who acted as advance agent for the show last season, will be manager, succeeding I. H. Herk, now manager of the Empire, under whose direction the organization will be equipped this summer.—Walter Sanford and Company are presenting a new dramatic act in this vicinity.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week:

CHICAGO

By FRANK WIEBERG.

VARIETY'S Chicago Office,
Chicago Opera House Block,
(Phone Main 4380).

MAJESTIC (Lyman B. Glover, mgr. Monday rehearsal 9).—Owing to the unprecedented success of Alice Lloyd the English comedienne was retained for another week. She scored again. Clermont's Circus, enjoyable; Harry L. Tige and his "Collegians," good; Conroy, Lemaire and Company, funny; Lew Sully, new parodies and monologue, cleverly written and delivered; Ida O'Day, imitations of children, hearty applause; Lenora Kerwin, late of the La Salle and Whitney theatres, entertained in several songs well selected; Cogan and Bancroft, pleased; Banks-Brazelle Duo, neat musical act; they were early, but should have a better place on the bill; J. H. Davies and Company and Fox and Evans also.
THIRD POLLY (John A. Fennessey, mgr.).—Third week of stock, well appreciated. The first part this week is called "The Harem," and looks as if it were a Turkish minstrel show with John Bragg as Sultan or interlocutor. Plenty of comedy and singing and an abundance of "living pictures." The burlesque, entitled "The Tart Family," is a nonsensical absurdity, probably given that title on account of the great influx of politicians and visitors attending the Republican Convention here this week. "Lora," the "cooch" dancer, one of the chorus recruits, "wiggles" very energetically but her work is crude and amateurish.
OLYMPIC (Abe Jacobs, mgr. Monday rehearsal 9).—"Boys in Blue," Judge Dacona Troupe, Jimmy Lucas, Richards and Grover, Williams Brothers, Colby and May, Mr. and Mrs. Irwin Connelly, Hoey and Lee, Anna Chandler.
NORTH AVENUE.—Luttringer, Lucas and Co., Mr. and Mrs. Franklin Colby, Cook, Boyd and Wilson Sisters.
SCHINDLER'S.—Harris Beauregard and Co., Mills and Moulton, Reed and St. John, Edward Gilmore and Co., Burt Turner.
PREMIER.—Connors and Murphy, Barclay and

SAN FRANCISCO

By W. ALFRED WILSON.

VARIETY'S San Francisco Office,
1115 Van Ness Ave. (Room 113).

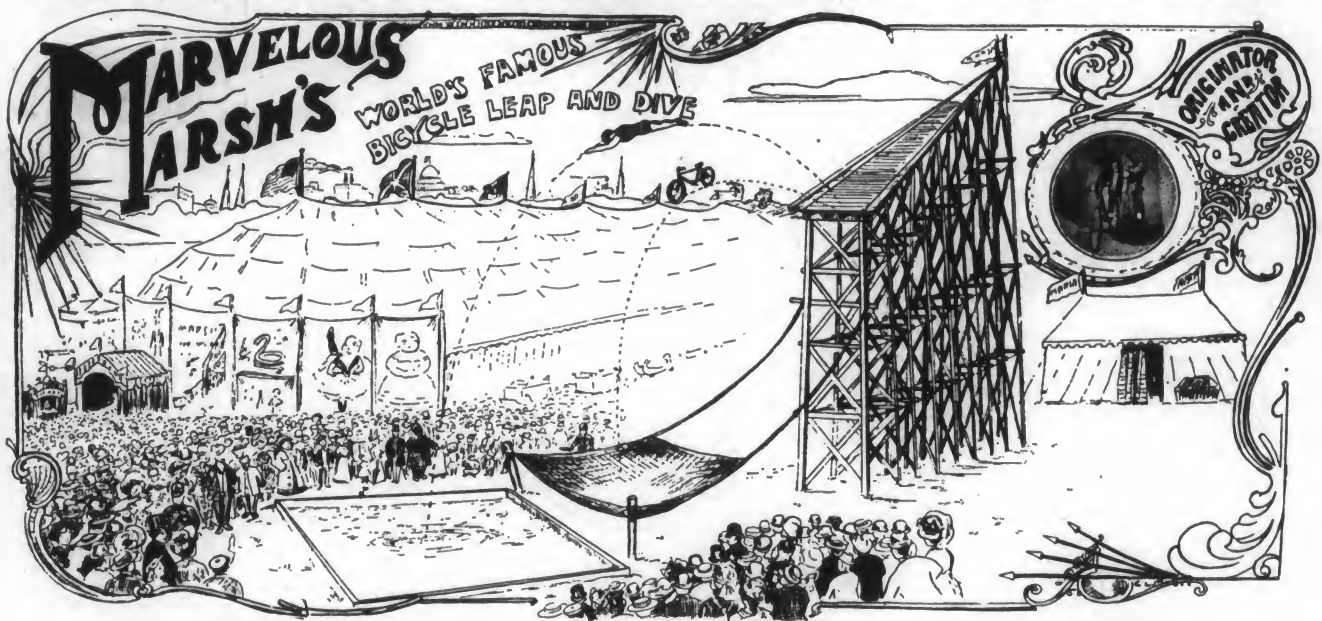
ORPHEUM (Martin Beck, gen. mgr.).—Week 7: Lasky's "Seven Hoboes" headline, though the public was much inclined to choose their own favorites, and honors were pretty evenly divided between the new faces. Smith and Campbell crossfire comedians, were well up in the front rank. World and Kingston returned again with practically the same act as on their previous showing and going in goodly fashion, Irving Jones followed the usual bent of the colored comedian. Devlin and Elwood did well enough with their sketch, "The Girl From Yonkers."

When answering advertisements kindly mention VARIETY.

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EDWARD MARSH

MANAGER OF BOOKING DEPARTMENT, BARNES' WESTERN THEATRICAL EXCHANGE
 (SUITE 906-908), CHICAGO OPERA HOUSE BLDG., CHICAGO, ILLS.

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I HAVE ORDERS FOR THAT MANY. BEST POSITIONS. BEST SALARIES. SEE ME BEFORE YOU SIGN FOR NEXT SEASON

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Tempting, Taunting, Mocking, Spurning, Bantering, Challenging, Deriding,
 Daring and Defying Death Daily.

Limits of Paralyzing, Heart-Slokening and Awful Fearfulness, Teeming and Sparkling with the Effervescence of Striking Originality and the Fascination of Intrepid Courage and Extreme Recklessness.

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Water Color—Dye—and Famous SILKO.
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Boots & Shoes.
CLOG,
Ballet and
Acrobat Shoes
a specialty. All
work made at
short notice.

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(COSTUMER)

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NEW YORK CITY
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ACTS WANTED
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Family Theatres playing two shows (Room 218),
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Two sure-fire monologues; one comedy talking
act; one original two-act farce comedy, for bur-
lesque or comedy. Address

PAUL QUINN

(Quinn and Mitchell),

88 Bay 26th Street, Bensonhurst, L. I.

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Vaudeville Circuit,
22—Theatres—23

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Office, Family Theatre, Lancaster, Pa.

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Charles Horwitz

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in vaudeville. His record speaks for itself. Over
One Hundred Hits now playing. Order that
sketch, playlet, monologue or song from

CHARLES HORWITZ

Kniokbooker Theatre Building,

Room 215, 1408 BROADWAY, NEW YORK.

NOTICE

I am anxious to get into communication with
authors, composers, lyric writers, etc., with a
view of obtaining an act for vaudeville. All those
interested kindly write to me at once, when full
details will be given. Address

N. L., care VARIETY.

Chicago Opera House Block, Chicago.

ANDREW GELLER

507 SIXTH AVE., 30TH AND 31ST STS., N. Y.

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TWO ACROBATS

(one straight, one eccentric).

Must be A1 performers. Apply **JOE F. SPIS-
SELL**, 227 W. 38th St., New York. Would also
like to purchase a mat.

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time. State lowest salary.

ABE L. EINSTEIN, 28 S. 7th St., Philadelphia.

ROWLEY

COSTUMES

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2820 Chelsea.

153 WEST 23d ST.,
NEW YORK.

The holdovers were De Witt, Burns and Torrence,
in The Awakening of the Toys; Felix and Barry
and Willie Pantzer Co.

NATIONAL (Sid Grauman, mgr.)—Week 8:
Henri French, "big noise" of the week's line-up,
backed up by a show of a good variety. The
Doric Opera Trio were added, scoring one of
the hits of the bill. Wilson, the bicyclist, good novelty
feature. Hodge and Co. offered a farce "Troubles
of Bilthers," that savored much of an oldtime
opening act, but afforded Hodge an opportunity
to display in his impersonation of the cranky
bachelor, the best bit of character acting the
house has ever had. James Harrigan, tramp jug-
gler, followed along familiar lines. Hale and
Corbin, banjoleists, were well liked. Henry Hol-
man, blackface monologist, and Canaro, novelty
contortionist, furnished balance of bill.

WIGWAM (Sam Harris, mgr.)—Week 8: Good
variety, all acts being up to standard.
The Porter J. White Co. had an intensely dra-
matic bit in their playlet, "The Visitor." The
Alpha Trio, hoop rollers, entertaining. Clara
Tropp, also standing well in favor. The Mys-
terious Musical Bennetts offered a fair routine
of black act material, added to their instrumental
selections. The King Ners and the Dancing
Bell Boys completed the program.

EMPIRE (Wm. Tiffany, mgr.)—Week 8:
The James Post Co. in an energetic farce en-
titled "Dr. Binegrass," furnished the major
part of the comedy portion of the bill. The
vaudeville olio consisted of Chick Woodson and
Harrington, in "The Six American Dancers," great.
The Rialto Comedy Four, Dale and Cane, sing-
ing and dancing; Jimmie Price, coster singer,
and Esco Ives, ill. songs.

BOSTON

ERNEST L. WAITT.

VARIETY Office, Colonial Building.

KEITH'S—Stella Mahew headlined, big hit;
Rice and Cohen, extremely laughable, well acted
sketch, "A Bachelor's Wife"; Una Clayton needs
to change her female support and cut her act in
half. "The Six American Dancers," great. Pearl
Danforth being unusually popular here. Herbert
Cyril should have more humorous stuff and more
variety. His present songs are colorless. Earle
Raynolds and Nellie Donegan on the rollers have
an unusually well executed act, getting many
encores. The Kikudas do mighty good juggling.

CORRESPONDENTS

July 4th falling on a Saturday, correspondents are requested to have their matter for that
week (June 29) reach this office by Tuesday, or not later than Wednesday morning (July 1).

Collins and Brown are dry. Polk and Polk, Wood
and Lawson, the Four Flood Bros., Harry Bobker,
and Nonovo, complete the list.

PALACE—The Wilsons in a sketch, Milton
Schuster, Adolph Adams, impersonator, are in the
olio this week.

AUSTIN & STONE'S—Dorothy Norton, as
"George Washington," is the big scream of
"The Manhattan Girls." Marian Alleno, Mike
Scott, Clara Steele, Marron and Marron, and the
Angers are in the theatre.

LEXINGTON PARK—Opened this week. In
the theatre are International Trio, gymnasts;
Holmes and Holliston, Gus Bruno, Campbell and
Brady, jugglers; and Don, the dog pony.

WONDERLAND—Mile. Novl. in the triple auto
somersault, retained second week, biggest hit this
park ever had. Five Flying Boises are other
feature.

DENVER

By **HARRY X. BEAUMONT.**

Office, Crystal Theatre Building.

CRYSTAL (Wm. A. Weston, gen. mgr.)—Frans
Rainier's Tyroleans head. Excellent vocalists and
dancers. Repeatedly encored. Mr. and Mrs. Hugh
J. Emmett, in a musical and ventriloquist's en-
tertainment, exceptionally clever and scored strongly.
Jack Symonds, "The Man of Ease," return en-
gagement. Duplicated previous success. Lois
Fuert, contralto, excellent voice. Went good.
Business excellent.

TUILERIES (J. C. Smith, mgr.)—"Southern
Quarter" head and the rough comedy appealed.
They sing little, but were a big hit. St. Onge
Foucher, comedy bicyclist, very good. McGloin
and Shelly, singers and dancers, well received.

PHILADELPHIA

By **GEORGE M. YOUNG.**

KEITH'S (H. T. Jordan, mgr.)—Another good
bill. One or two acts new, but principal numbers
are repeaters. Among the less familiar is the
dancing act of Ryan and White, two boys who are
holding down an early position in about as strong a
manner as any act seen here in a long time.
In both the individual and ventriloquist's boys
show unusual proficiency and an even balance
is maintained. In a better spot the team ought
to be a riot, judging from the way they were
received before eight o'clock. Their work almost
took the edge off the capital stepping in the act
of the Arlington Four. The quartet won favor
first with the singing and easily held it through
for the dancing finish. This act was big hit.
Ralph Smalley, a "collier" programmed as "Boston's
favorite," scored strongly. This act, with the
planologue of Willa Holt Wakefield, added class.
One number was received rather uncertainly, and
it might be dropped where audiences of the Keith
standard are met. While it could well pass in
an ordinary act, it has no place in such a re-

fined and classy act, and surely Miss Wakefield
did not need it, she being one of the biggest
hits on the bill. Gallagher and Barrett fur-
nished the principal laughing number with the
"Battle of Too Soon." Clayton White and Marie
Stuart with "Cherie" were down closing the show
and put a strong finish to the bill. The Bel-
clair Brothers have improved their hand-balanc-
ing act by completing the finishing trick on the
first attempt. The act was warmly received.
The Williams and Walker Glee Club, of male
singers from Sandana Land, were well liked.
The use of one or two more of the old plantation
melodies would help considerably, the "Sawnee
River" number being the best liked of all. Bedini
and Arthur were given a big reception and held
up their end all through. The Kratons, hoop
rollers, received deserved applause. Louis Granat,
in a whistling specialty; Harvey and De Voro,
dancing act, and Barr and Evans, were the
others.

GAYETY (Ed. Shayne, mgr.)—For the closing
week of his engagement with the Gayety Stock
Company, Jack Reid put on "The Surprise Party"
and "The Moulin Rouge." Noise figures as the
principal feature of the first part and nearly
every member of the troupe furnished some lively
share. It is a rough-house comedy skit with
little to commend it, though Reid makes the best
of the principal part and Ella Reid Gilbert and
Anna Driver are kept busy keeping up with the
rapid-fire methods of the others, the men engag-
ing in a free-for-all race, making quick changes.
Director Sheppard has furnished some lively
music for the numbers, which produce some com-
edy in the unique posings. One particularly at-
tractive group of girls doing a half-head stand
while Frank Fox sweetly warbles "You're as
Welcome as the Flowers in May." Julia Sin-
clair and Francesca Ward appear as the "Pickle
Sisters" in a crowd first, which won its share
of the laughs. The burlesque is a slim extraction
from "Fiddle-Dee-Dee," with Reid as a German
and Frank Wakefield in a tramp make-up, though
the program calls him Meyer Heints. Several
attempts are made to follow the original book
without reaching very close. For a special Miss
Sinclair leads a "cooch" number, going the
usual costume one better by discarding leg cover-
ing, and her limbs plentifully marked by the
falls in her skating number, suggest that she
appear as a tattooed woman. Loro and Payne
featured the olio with their capital comedy acro-
batics. Fisher and Fisher appeared in a comedy

bicycle act of fair merit. Frank Fox, illustrated
songs and Billy K. Wells, were the others. A
crowded house on Monday afternoon except the
show with generous recognition and the business
here is surprisingly good. With the departure
of Reid and Gilbert, who go home for a rest,
John F. Graham has been engaged to put on the
show next week. The other members of the pre-
sent company will remain.

CRACKADORE (Lew Watson, mgr.)—Lew Wat-
son is just in \$262 strong each week for the
stock productions and so far he has been making
some money. Things looked so rosy on Tuesday
that he left the lookout chair in front and perched
himself in a box where he led the boosting for
encores in the first part. The singing still shows
improvement and the girls deserve credit for the
neat and cleanly appearance they make in their
white dresses. There is a good list of songs this
week with Georgia Nelson, May Sheldon and
Frankie Farrell sharing principal honors. The
numbers also stand out in the burlesque, in which
Billy Spencer leads the comedy and Manager
Watson cuts into the \$262 paying a small part.
A Christian League censor objected to a "cooch"
number by Florine, one of the chorus girls, and
it was tamed down, but the monologue of Fred
Errol in the olio must have been overlooked.
Mabel White, illustrated songs, and Charles
Ahearn, cyclist, furnished the other olio numbers.
CASINO (Elias Koenig, mgr.)—Fred Irwin's
"Big Revue" continues to please and attract
high class audiences. Several changes have been
made this week. A burlesque boxing bout re-
places that offered by the Bennett Sisters. Gerlie
De Milt joined the George M. Cohan imitators.
It is Marie Hartman who is doing the Eva Tanguy
imitation instead of Miss Hoffman as reported
last week.

NOTES—Jack Reid and Ella Gilbert leave
here for St. Louis on Sunday. They have several
offers for next season. Reid and Ward Caulfield
may take a flyer in vaudeville. If not Caulfield
and his wife, Anna Driver will make a try of
it for several weeks.—Jennings and Jewell are
contemplating a trip in vaudeville with their
German specialty.

AUSTRALIAN NOTES

By **MARTIN C. BRENNAN.**

Sydney, May 3.

TIVOLI (Sydney).—Baby Watson, reappearance,
great; Kauffman Troupe of Cyclists and Charles
Mildare, whistler, hits of bill; Margaret Parker
and Company, in "Lucky Jim," excellent; Syvo,
juggler; Bluet, comedian; Leonard Nelson, ditto;
Albert Sisters, singers and dancers; Lottie Kaka,
Yorkshire soprano; Kitty Quinn and a host of
others complete.

NATIONAL AMPHITHEATRE—The Ioleens,
sharp shooters, good; Frank Yorke, comedian;
Davy's Marionettes, laughing hit; Maggie Fraser,
serio; Eileen O'Neill, musical genius; Cracker-
jack Trio, cover girl and acrobats; Charles
Fope and Blutch Jones, colored comedians.

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plays slide trombone. Address **WILLIAM FRED-
ERICK**, late of Frederick Bros. and Burns,
care of J. B. Mullen, 544 West 145th St., N. Y.
City.

KING'S HALL (Newcastle).—Musical Gardens,
Victor, illusionist; Ward Lear, mimic; Dawson
and Rhodesbury, comedians; Jessie Lee, George
Pagden, Ivy Nicholls, Harry Baxter and Will
Dyson.

STANDARD (Sydney).—Hogan and Fraser,
sketch, neat and clever; John Ralston, vocalist,
excellent; Will Wyndgar, Joe Ross, Arthur Taus-
chert, Maud Panning and Arthur Elliott.

OPERA HOUSE (Melbourne).—John Higgins,
champion jumper, headliner; Two Ahlbergs,
comedy acrobats Alma Gray, serio; Brothers
Artois, Ike and Will Scott, Dean Tribune and
Company.

GAIETY.—At this house the same old faces
are alternated every fortnight. The manage-
ment is still adhering to its policy of keeping
Australian talent working, but the demand for
novelty, or even fresh faces, cannot be over-
looked.

THEATRE ROYAL (Brisbane).—Sam Gale and
Little Sadie, prime favorites; Driscoll Boys, Lewis
Sisters, Four Rowlands, Warwick Lumley, Den-
ton and Sinclair, Jim Gaffney, Les Hallinan and
the Musical Ishens. Business A 1.

TIVOLI (Adelaide).—Phillips and Hinchey,
duettists; Jim Marion, comedian; Addie Tromp,
Beattie McDonald, George Jones, Etile Williams
and others.

PERVY (W. A.) **PALACE GARDENS**.—Harry
Richards' Company, headed by the Kloss Sisters
and Edwin Boyde, report good business.

Much regret is expressed here at the serious
illness of Gracie Emmett, reported in VARIETY.
The little lady was very successful here several
years ago.—An acrimonious discussion between
two juggling teams (Kavanaugh Boys and Wal-
ker and Sturm) resulted in a challenge by the latter
duo and promptly accepted by the boys. The
Adelaide Tivoli is putting up a wager also and
the struggle comes off this week. The affair is
unprecedented in variety annals here and is claim-
ing all-around interest.—The Tom Donnelly Trio
are embarking on their vaudeville engagements
and leave for Adelaide this week. Should they be
successful America will see them in the near
future. They send best wishes to Tom New-
sham (Morris and Morris, "Pan on a Broom-
handle.")—Admon and Thorne, sketch team,
leave for the Philippines this month, then prob-
ably to San Francisco.—Athos, a young Canadian
skater, with a sensational act, opens at the Na-
tional next week.—Olga Grey, daughter of Charles
Fanning, the Australian comedian, is the hit of
the "Humpty Dumpty" pantomime. Her forte
is impersonations.—"Stagehand," the Austral-
ian weekly vaudeville journal, has thrown up the
sponge. Litigative cross-examination disclosed a
fearful state of things.

ASHLAND, KY.

MAJESTIC (S. L. Martin, mgr.)—Hi Tom
Ward, blackface, good; West and Benton, good;
Mar Tina, juggler, good; Behout Duo, very good;
business increasing.—**EDISONIA** (B. W. Hand-
ley, mgr.)—M. p.; business good.—**MARKLE'S**
FLOATING PALACE.—10th showed to large
audience in very hard rain; performance very
good. **BUCKEE**.

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 No one is so miserable as he who denies its existence.

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WHAT THE MANAGERS SAY: "THE BEST 'DUTCH' ACT BEFORE THE PUBLIC TO-DAY."

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Now playing Percy G. Williams' Theatre.

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"Plantation Pastimes" is the title of a good sketch. Introducing the Whitman Sisters and Willie Robinson in staging. They reproduce the real negro quality and the comedy vein is well sustained by the little dancer."
 —VARIETY.

"A recognized vaudeville feature, and will make good on any bill in any company."—Telegraph.

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In an original comedy farce by Searl Allen, entitled "THE SUIT CASE." All Action. All Situations. All Laughs. AN ENTIRELY NEW ACT.
 G. H. GERBER, Superintendent, Woodland Park, Ashland, Pa., says: "Your new act, 'The Suit Case,' was a big hit at our Park and I predict a grand success for you with it." See Wesley & Pincus

ATLANTA, GA.
 CASINO (H. L. De Givie, mgr.).—Excellent bill to crowded house; Vida and Hawley, wire, splendid; McConnell Sisters, scored nicely; George Primrose and his "Minstrel Boys," the big noise; Wyman and Lewis, ovation; Le Clair and Sampson, burlesque "strong men," well received; William Kinnell, xylophonist, excellent.—CRYSTAL (Wm. Harvell, mgr.).—Jno. A. Shadrick, comedian, well received; Juggling John, excellent,

neat and showy act.—IDLEHOUR (T. P. Holland, mgr.).—The Albions, acrobatic, good; like Bell, musical, fair; Ed Sandford, comedian; Barber & Palmer, sketch, went fine, need new material; Wilbur and Davis, GRIB.

ATLANTIC CITY, N. J.

YOUNG'S PIER (W. E. Shackelford, mgr.). Houdini heads and created a big sensation; Farrell-Taylor Trio, big hit; Girard and Gardner,

also scored; Ziska and King repeated former success; Post and Russell (New Act); V. P. Woodward, good; Florence Saunders, soprano, excellent; business biggest of season.—STEEPLECHASE PIER (Giles Clement, mgr.). Whiteley and Bell, singing and talking, good; Harry Dare, musical, excellent; Crowley, monologist, good; Tom Hefron, songs, fine; H. S. Maguire, Jr., magic, good; "Mascot," educated horse; Thomas J. Quigley, Ill., songs, excellent.

—STEEL PIER (J. R. Rothwell, mgr.).—American Minstrels, excellent performance; Eddie Cassidy and Frank Coombs being big hits; Vesuvius Band and Haley's Band.—BOWDOIN'S.—"Out of the Depths," a small edition of the New York Hippodrome show is doing a good business at 10 cents, the opening price having been 25 cents.—ATLANTIC GARDEN (Blatt & Hyman, mgrs.).—Opened this week with Caffrey and Grant, bag punching

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AND YOU CAN'T GO WRONG.

J. K. SEBREE,
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HEADQUARTERS WHITE RATS OF AMERICA

Meeting Every Friday Evening

W. H. MORRIS, who has charge of our catering department, extends a cordial welcome to his friends and acquaintances among the profession, assuring them the best COME AND HEAR THE "FILIPPINO SEXTETTE," ONE OF THE FINEST.

and comedy boxing, good; Hal James, Irish dancer, good; The Copes, musical, fine, Flossie Lavan, comedienne, good; The Demacos, gymnasts, excellent; Ingram and Myatt, talkers, singers and dancers, good; Brobst Trio, roller skaters, fair; Freda Terrell, songs, good; Leonard and Nible, singing and dancing, good; Ruth Maitland, contralto, good; Jewett, Hays and Lind, dancers, excellent; George W. Wacks, German comedian, fair; Vonserly Sisters, singers and dancers, very good; Weaver and Lambert, dancers, good; Whiteman Brothers, acrobats, good; Zarrell Bros., hand balancers, fine; Murray and Williams, buck dancers, good; The Mayfairs, songs and dancers, good; Jack Demo is selecting the acts.—NOTES.—Bob Scott, of Scott and Howell, has been here for several weeks with Jules Von Tilser, Al Fields, Sam Howe and Jean Schwartz.—Kellar, the retired magician, who is here with his wife, intends buying a permanent home here for the summer the same as Marshall P. Wilder did last season.—Frank Coombs and Muriel Stone are here for the summer.—Fred Pelot and his wife, Annie, visited Mrs. Pelot's relatives here last week.—Ed. Wrothe, of Wrothe, Watson and Arlington, has taken a cottage at Somers Point, one of the suburbs, for the season.—Proprietor Hyman of the Atlantic Garden, who has been sick for some time, was able to attend the opening on Monday evening.—The Car Builders Association, who are in session here on the new Million Dollar Pier, have rented Nixon's Apollo theatre for next Monday evening and will bring their own vaudeville show here from New York for the evening. It is understood that the United Booking Office is furnishing the acts.—Billy Farnon was here for a few days last week and has gone on to Sunbury, Pa., to continue his route.—W. H. Gracey, who has been managing Mamie Fleming for the past three years, and who closed his season here on Wednesday, got out with his musical act, opening on Monday.—There are more song "boosters" here in town than we have had for several years. Both Bemick and Feist have stores within a block of each other on the Boardwalk. SIG.

AUSTIN, TEX.

HYDE PARK THEATRE (Jim Miller, mgr.).—Week 8: Musical Pierces, good; Leslie George, imitator, good; Merton and Merton, sketch, big hit; Quinn Trio, singers and dancers, fine; Dewey Campbell, monologist, well liked; Dave and Percie Martin, excellent sketch; Leo Beers, operatic baritone (sixth week), excellent. MILLER.

BINGHAMTON, N. Y.

The season at the following resorts are opened: Ross Park, White City and Casino and Park. The White City is not playing, while the other two parks are putting on a fair bill, playing some acts two weeks. The town is prepared for "Buffalo Bill," which plays here the 30th. JOGGERST.

Bristol, Tenn.

FAIRYLAND (Melvin A. Hayes, mgr.).—Dave O'Dowd, impersonator, good; L. T. Trinton, character comedian, very good; Mabel Kennedy, singing and dancing soubrette, excellent; Ill. songs, Miss Walk, pleased.—ELITE (Harry Knox, mgr.).—Closed for repairs.—AIRDOME (J. D. Kilgore, mgr.).—Opens June 17, with dramatic stock and vaudeville between acts.—NOTE.—Under canvas, The Greater Southern Shows opened here for one week June 15. Good show, big attendance. R.

CAMDEN, N. J.

WOODLYN PARK.—Bodley, Angelo and Purcell, headline, excellent; Luce and Luce, musical act, well liked; Arthur Yul and Co., good; Seeback, bag puncher, very good; Eddie Horan, comedian and dancer, good. CHAS. T. MORTON.

CANTON, O.

ORPHEUM (Sun & Murray, mgrs.).—Vaudeville season closed. House running two acts with m. p. at five cents all over house, and stay as long as you like. Closed 14 for summer. Reopen Sept. 1 with vaudeville at 10-20-30.—MEYER'S LAKE PARK (H. B. Rits, mgr.).—Theatre opened May 24 with vaudeville two shows daily. Excellent patronage and bright prospects. Prices, 10, 20 and 30. Mr. Rits promises continuance of classy acts throughout the season. This week: Roland West and Com-

pany, Grace Leonard, Juggling Mathieu, Kurtis and Busse, Smith and Carroll.

CINCINNATI, OHIO.

By HARRY BESS.

VARIETY'S Central Office, 107 Bell Block. CONEY ISLAND (G. Wellington Engelbreth, amusement and booking mgr.).—A very neat bill is offered this week. Miskel, Hunt and Miller, musicians, open in a very clever turn. Joe Zouboulakis, clay cartoonist and musician, the hit of the bill. Werstis, Mead and Mamie, aerialists, clever. Madell and Corbiey, "Summer Boarders and Sm-R-Not."

CHESTER PARK (I. M. Martin, mgr.).—Four vaudeville turns headed by Capt. Webb's Trained Seals compose this week's bill. Francell and Lewis, singers and dancers, are retained. Mackley, banjoist, was repeatedly encored. Ames and Corbett, very clever.

CLEVELAND, O.

KEITH'S H. A. Daniels, mgr.).—The hit is Binns, Binns, Binns, instrumental comedians, new and novel act; Chief-lo and Caparetta, magicians, old tricks; Arthur Rigby, minstrel monologist, entertaining; Julie Ring, "The Wrong Room," first time here, full of good comedy; Gladstone, songs and stories of a laughable nature; Mile. Orbasany's Cockatoos, interesting although familiar here; Jack Wilson and Co., pleased; Alcide Capitaine, gymnast, clever.—OPERA HOUSE.—Lyman H. Howe and his superb moving picture show will be at the Opera House for a two weeks' stay.—LUNA PARK (Elwood Salisbury, mgr.).—Big Otto's wild animal show opened Sunday, attracting large crowds; Ciriello's Band proving feature attraction.—WHITE CITY (Paul O. Mooney, mgr.).—Buckskin Bob's wild west, main attraction. WALTER D. HOLCOMB.

ELMIRA, N. Y.

RIALTO (F. W. McConnell, mgr.).—Mr. and Mrs. Ed Lowry, Three Cain Sisters, Townier Sisters, Harry L. Reed, Con Daly, Beasie Shaffer, Babe Dalley, Minnie Day and Rialtoscope; strong bill.—ELDRIDGE (Enoch Little, mgr.).—Bundy's Georgia Minstrels, enjoyable. J. M. BEERS.

EVANSVILLE, IND.

OAK SUMMIT Park (Sweeton & Danbaum, mgrs.).—Large crowds. The Benace, contortionists, having a very good act. Sadie Whiting, comedienne, took well; Tivoli Quartet, recalled number of times; Mr. and Mrs. O'Brien, comedy sketch, good; Bursall and Razall, good.—HIPPYDROME.—Second week and large crowds. Van Cleave, Denton and Brooks and "Pete," very funny; McFarland and Dale Sisters, song and dance, good; Jamm, imitator, pleased; Turkey Boy, blackface, roar. S. O.

FALL RIVER, MASS.

PREMIER (L. M. Boas, mgr.).—M. p. and Jere Sanford, rube comedian, a hit; Eppe and Loretta, colored entertainers, good; Harry Ross, Ill. songs, very good; talking pictures.—PLEASANT STREET (James Mason, mgr.).—Rogers and Wood, singers and dancers, fair; Ruth Clark, soubrette, good; Sadie O'Neill, songs, very good; Mason and Doran, eccentric comedy, good, and m. p.—PURITAN (Hill & Hooper, mgrs.).—M. p. and Ill. songs by Wm. San Souci.—SCENIC (A. Teran, mgr.).—M. p. and Ill. songs by Miss

VAUDEVILLE NOVELTY

ACTS ALWAYS WANTED.

Can offer immediate time. No act too big.

J. B. MORRIS, 1416 Broadway

Furnished Apartments.

Five room apartments, two beds and bed couches. Well furnished, hot water, bath, no gas; deposit required. Clean, cool, near Subway, elevated, surface cars, and park.

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Adams and Carrie Taylor.—NOTE.—Bijou Theatre, formerly Sheedy's, was sold at auction and bought by a Mr. Hall of Providence. E. F. RAFFERTY.

HARRISBURG, PA.

LYRIC (Billy Dauberty, mgr.).—Excellent bill. Marra and Carman, singing, talking and juggling, clever and won big applause; Siddon and Shea, "College Days," pleased; Bertha Holland, mechanical doll and toe dancer, big hit.—HIPPODROME (Wm. Rexroth, mgr.).—Frank Clayton, musical, very good; King and Stange, operatic

selections, excellent; Mr. and Mrs. Fairchild, comedy duo, scored.—PAXTANG PARK (F. M. Davis, mgr.).—Billy Barlow, monologue, songs and stories, big favorite and kept them going; Fred Hurd and Co., illusions, entertained; Mosarto, musical, applause; Arlington and Helston, dancing, liberal applause. The headliner and hit of the bill is Waston, Hankon and Co., in a comedy sketch (first production) entitled "Wanted—A Manager," clever people, and good sketch.—NOTE.—Prof. Herman Yeager of the Boston Conservatory of Music, will have charge of the Orpheum for Wilmer & Vincent upon that theatre opening in Sept. C. C. GARLIN.

FIRST COME FIRST SERVED PETCHING BROS.

Originators of musical novelties now booking for next season.

The greatest, most novel and fascinating musical act before the public.

"The Musical Flower Garden"

We have several new novelties now in preparation.

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Crossman Trio

The boys who sing and play.

NEXT SEASON WITH ROSE SYDELL'S BIG SHOW.

We are working at present.

Regards to all friends.

CALL Burlesque CALL Vaudeville CALL Musical Comedy.

Now Booking for Summer and Next Season.

IRVIN R. WALTON, "That Versatile Fellow"

With 57 Varieties of Vaudeville, consisting of Eccentric Songs, Story in 10 Dialects, Imitations, Laughing Song, Scare-Crow Dance, all in 14 Minutes in "one." Play Parts! Sure. Irwin's "Majestic" last season. Week June 23, "White City," Trenton, N. J. JUNE 28th and JULY 6th OPEN.

FOR SALE

A Small VAUDEVILLE THEATRE, seating 600, with PENNY ARCADE adjoining, in the most populous part of CHICAGO. New building with inclined floor, seated with Opera Chairs, elegant Stage Scenery and Dressing Rooms. Will sell building with fifteen years' ground lease and five years' lease of Arcade Building. A good chance to make a lot of money.

G. E. MITCHELL, Care Bosman and Landis Co., 236 So. Clinton St., Chicago.

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STODDARD AND WILSON

The Partnership was dissolved in order that I, Bert Stoddard, might do my new Comedy Musical Act with my wife, called "The Silent Violin." We have not lost a week since Jan. 20, and are meeting with big success everywhere. All mail addressed, THE STODDARDS, care VARIETY.

J. LOUIS MINTZ

Lyric Tenor—Late Juvenile of "Belle of Mayfair." E. F. Circuit with Mile. Rialto in "The Artist's Dream."

JEANNE PALMER

PRIMA DONNA SOPRANO. Late with the Zingari Troupe in Vaudeville and "Gingerbread Man."

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FRANK WIESBERG, Representative.

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IN VAUDEVILLE.

Colonial, New York City, June 22.

THE COMEDY DUO

BERT AND LOTTIE WALTON

In "TAKE ME ON THE ROLLERS."

BOOKED SOLID UNTIL SEPT. 1.

MRS. GEORGE DE HAVEN

Presents

ROSE DE HAVEN SEXTET

In a Dancing Operetta, "THE UNDERSTUDY."

**JAS. P. LEE**

"THAT COMEDIAN."

Here's a record breaker and still breaking—110 weeks, Unique Theatre, Los Angeles; 38 weeks, People's Theatre, Los Angeles; 28 weeks, Lyceum, Frisco; 25 weeks, Empire, Frisco; and now in my 5th week at the Unique Theatre, Los Angeles.

Address JAS. P. LEE, Unique, Los Angeles.

VELDE TRIO

In their European Equilibrical Acrobatic Combination, including the "LOOP-THE-LOOP" DOGS
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A Pocket Edition of Ringling Bros.' Circus. Just finished 30 weeks' successful tour Western States Circuit. Now playing in Middle West.

Address care VARIETY, Chicago Office.

Willa Holt Wakefield

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Sailed on
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LOUISE MARSHALL AND KING DOT

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SAILING FOR EUROPE IN AUGUST.

AMES AND BALL

IN AN ORIGINAL MEXICAN ACROBATIC NOVELTY ACT.

Booked for the Summer.

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LILLIAN HALE AND CO.

Presenting "THE PHANTOM RIVAL," written by Sager Dean.

One of the best laughing farcical playlets in vaudeville.

NOW PLAYING SULLIVAN-COMSIDINE CIRCUIT.

NORMAN JEFFRIES, 9th and Arch Streets, Philadelphia, Pa., Personal Representative.

JACK SYMONDS

"THE MAN OF EASE"

Just Finished 21 Weeks W. S. V. A. 21 more next season.

For time, address PAT CASEY.

Two NOVELTIES OF MERIT! (in one act) Presented by

JNO. ZOUBOULAKIS

CLAY CARTOONIST AND MUSICAL VIRTUOSO

14 Minutes. (Reven in "one": open or close.)

BYERS AND HERMAN

K-P's 5th Ave., This Week (June 15)

K-P's 125th ST., NEXT WEEK (June 22)

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"The Clown and Skeleton"

Keith's, Cleveland, June 29th

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**THE LANGDONS**

In their New and Original Novelty,

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Electrical Effects.

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Special Scenery.

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VARIETY

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AT THE

Sherman House, Chicago, June 22^d

for a few weeks with our **FOUR Big Song Hits**

"Pride of the Prairie," "Are You Sincere?" "Sweetheart Days,"
"There Never Was a Girl Like You," and many, many others.

**JEROME H. REMICK & CO., 131 W. 41st STREET
NEW YORK CITY**

HARTFORD, CONN.

SCENIC (H. C. Young, mgr.).—Katherine Ryan, singing comedienne, is the possessor of an excellent voice; Harry Benton, Hebrew comedian, fair; Adele Willett and Frank Siddell, singers, ordinary.—NOTE.—Barium and Bailey Circus played here Tuesday under ideal weather conditions. Enormous crowds turned out. M. W. MORRIS.

INDIANAPOLIS, IND.

THE GRAND (Anderson & Ziegler).—Is doing well with "talking" pictures and will probably present that form of entertainment until the opening of the regular season.—The Empire (Western Wheel) is offering Lyman H. Howe's pictures this week. Vaudeville is being given at "Fair Bank," "Wonderland" and "White City."

JOHNSTOWN, PA.

GLOBE (J. G. Foley, mgr.).—Will and May Reno, "The Rubie and the Showgirl," hit of bill; Tom Henderson, fair; Al Gilbert, Hebrew comedian, fair. Both use too much "released" stuff. Business poor.—LUNA PARK (Phil Caulfield, mgr.).—Every Friday has been made children's day, and from 1 to 5:30 p. m. half prices will prevail. The Fraser Highlanders will be at the park 17-18. In the theatre Chester Bishop Stock Co. As an added vaudeville attraction Thurman Richardson (local) will dance.

JUSTICAN.

KNOXVILLE, TENN.

CRYSTAL (Scott Leslie, mgr.).—Ill. songs by Miss Hunkeler; "Frederick, The Great," magician, pleased; Jimmie Marnell, singing and dancing, scored.—COLUMBIA (Robt. Robinson, mgr.).—Collins and Hamilton, comedy sketch.—NOTE.—Lyceum closed for summer.

ARTHUR SPROUSE.

LAWRENCE, MASS.

COLONIAL THEATRE (J. Fred Lees, mgr.).—May Bagshaw (local), in repertoire of songs, hit of bill; Phillips and Farland in "Her First Rehearsal," very good; White and Walters, in singing and dancing skit, went big; Tommy Burns, in songs, fine; Harry Raymond, ill. songs, very good; The Two Harbors, burlesque feats, good.—MARQUISE (W. V. H. Bardydt, mgr.).—M. p. and ill. songs by Joseph Blott.—NICKEL (J. F. Twoomey, mgr.).—M. p. and ill. songs by Arthur Holmes. JOHN J. JOYCE.

MILFORD, MASS.

LAKE NIPMUCK PARK (Dan J. Sprague, mgr.).—Italia, fair; Butler Hayland and Alice Thornton, big hit; Tom and Edith Almond, excellent; Melrose Brothers, fine; Walter Boothman, clever. CHAS. E. LACKEY.

MILWAUKEE, WIS.

MAJESTIC (James A. Higler, mgr.).—Minnie Sedgman and Wm. Bramwell, fine comedy sketch; Daisy Harcourt, pleasing; Six Musical Noses, excellent musical; Le Roy and Lavanon, good; Bertie Fowler, clever; Klondome, pleasing.—CRYSTAL (F. Winters, mgr.).—Carla and girls, good; Gottlieb and Southard, amusing; George Van, funny monologue; Jancette Harrar, ill. songs. JEROME HENRY.

MUSKOGEE, OKLA.

LYRIC (E. A. Miller, mgr.).—Week 8: Loos Bros., musical, well received; Mrs. Fears, ill. song; George Wade, minstrel man, fair; The Manning Twins, several encores; Frank Voerg, musical, pleased; The Barringtons, singing, good; Taylor and Crawford, comedy sketch, well received; The Parker Amusement Company pleased good crowds. J. F. B.

NASHVILLE, TENN.

GLENDAL PARK (Wm. Bordleser, mgr.).—Phelps and Cullenbine, good; Bessie La Count, Veda and Quintarow, Eddie Ross, Alta Phillips, Ureno Japanese Troupe.—CRESCENT (W. P. Ready, mgr.).—Montana Frank, ill. song; Two Marys and Gus and Marion Kohl; very good bill.—CRYSTAL (Lew Leslie, mgr.).—Frederick, The Great, Lane and Hamilton, Clara and Watson, and Collins and Hamilton; good bill to big business.—DIXIE (Sudekum & Williams, mgrs.).

—Ill. songs by Scotty and pictures; business good.—AIRDOME, GLENDALE PARK (McBride & Lewis, mgrs.).—M. p.—NOTES.—Geo. H. Hickman will open Grand with "talking" pictures 15.—Lyric, an open air vaudeville theatre, will open 29 under the management of F. P. Furlong.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr. Rehearsal Monday 9).—La Sylphe, a foreign dancer, made good in three dances, one of which was the "Dance of the Seven Veils." Mr. and Mrs. Mark Murphy, in "The Coal Strike," repeat former success. Lew Hawkins, had them laughing; McPhee and Hill, in acrobatic work did well; Edridge, in sand picture, scored, as did Julia Curtis, in songs and imitations; Max Witte's Singing Colleen pleased with their vocal selections; Florence Gato and Co., in "The Girl Who Dared," amusing sketch.—OLYMPIC PARK (Wilbur Miller, mgr.).—The Aborn Opera Co. in Robin Hood, with George B. Frothingham, formerly with the Bostonians, and Magda Dahl, of this city, who had a leading part in "Woodland" and "The Waltz Dream," to large houses. In the open are Josie Ashton and John Rooney, bareback riders; Dorey Shurey, second week, big hit; Carmen and Lorton, comedy acrobats; Ed Estus, equilibrist, and the Famous yrolean Troupe, which make up a good free show.—ELECTRIC PARK (Chas. A. Dunlap, mgr.).—Fritz's Trained Dogs, very clever; The Dalys, expert skaters; Zoeller-Aololane Trio of acrobats; Lavelle Sisters, in a quick change act; Ward and Harrington, Irish comedians; Ned Tanner and Co. in "The Road to Nowhere"; Frank Rolly, blackface comedian; pleasing bill.—HILLSIDE PARK (W. E. Thaller, mgr.).—Nodine's Wild West show with Start's trained ponies, Why-Why, the comedy elephant; The Bartholomews, jugglers and hand balancers; Estelle, the equilibrist; Chubby Cook has been engaged to make balloon ascensions Wednesdays and Sundays, and there will be fireworks on Tuesdays and Amateur nights, Thursdays.—EMPIRE (The Miner Estate, mgr.).—Specialties, interpolated with motion pictures and ill. songs.—ARCADE (L. O. Mumford, mgr.).—Business good at the same old stand with m. p. and ill. songs. JOE O'BRYAN.

OTTAWA, CAN.

BENNETT'S.—Closed. Reopens in August.—AUDITORIUM (Pete Gorman, mgr.).—Good business. Miss Stanley and "Picks," very good; Harry Carson, baritone, greatly pleased; Earle, banjoist, very good; Basque Quartet, real treat; Wort & Lower, knockouts, excellent.—NICKEL (Munsey, mgr.).—Closed until Aug. 26.—PEOPLE'S.—M. p.—WONDERLAND (A. Graham, mgr.).—M. p.—Cameron, Scottish piper, vaudeville turn, very good.—NATIONAL (Geo. Talbot, mgr.).—Closed for summer.—PARC ROYALE (Hull, P. Q.).—Vaudeville, doing big business, especially on Sundays. OGOR.

PATERSON, N. J.

The New Lyric, m. p., is no more.—FAIRYLAND PARK.—All, Hunter and All, good comedy acrobatics; Cubitt Trio, character singers and dancers, fair; Adams and White, musical comedians, pleasing; Four Nightingales, juvenile entertainers, clever; Tom Mack, comedian. FRANK A. EAKINS.

PORTLAND, ORE.

PANTAGES' (John A. Johnson, mgr.).—Week 7: Mr. and Mrs. Robert Fitzsimmons, Gerlie Dunlap, Darnett Bros. and Sylvia, acrobats; Della Stacy, acrobates; Chick, ill. songs.—Impersonator, Jend Wilson, ill. songs.—GRAND (Jas. H. Erickson, mgr.).—Franklyn Gale and Co., "The Semstress"; The Gleasons and Fred Hamilton, George O'Hamey, comedienne; McNish and Penfold, Leon and Adeline, juggling; Sheehan and Monahan, Fred G. Bauer, ill. songs.—STAR (B. C. Murphy, mgr.).—Rivers and Rochester, vocalists; Armstrong Comedy Co., in "Brown's Vacation"; FRITZ'S (Jow. West, mgr.).—Smith and Lambert, Fanny Kelly, Trixieda, Fred Walters, Katherine Clements, Dan Hart, Florence Belmont, Ethel Merrill, Dolly Richards, The Hewletts and stock, in "King Jesse James."—OAKS (D. C. Freeman, mgr.).—Allen Curtis and Co., in "Jukky, Ikey and Mikey."—BAKERONIA (J. E. Maguire, mgr.).—M. p.—BIJOU (Wall & Hanrahan, props.).—Sam Jordan and Miss Smith, ill. songs.—ORPHEUM and HIPPODROME (Dilwyn

Daniels, mgr.).—M. p.—EDISONIA (Jos. St. Peter, prop.).—M. p. W. R. B.

READING, PA.

NEW BIJOU (direction S. Lubin).—M. p. and staff's "Trained dogs, Joe Langen, Helen Laughlin and Thomas A. Mackey.—GRAND OPERA HOUSE (direction Mecca Amuse. Co.).—M. p. and vaudeville.—VICTOR, STALL, PARLOR and PEOPLE'S.—M. p. and ill. songs.—PENDORA PARK.—Several local acrobats an added attraction.—CARSONIA PARK.—Usual attractions and m. p. in theatre. Special bill nounced for next week when Elks' Carnival will be held. G. R. H.

SAGINAW, MICH.

RIVERSIDE PARK (W. A. Russ, mgr.).—Bad weather, patronage small. Clark and Duncan, pleased; Luigi Picaro Troupe, sensational acrobats; Will Lacy, unicyclist, class by himself; Alarcon Trio, Mexican street singers, thoroughly appreciated; Paul Kleist's spectacular novelty, headliner, and worth the price of admission alone. MARGARET C. GOODMAN.

SAN ANTONIO, TEX.

ELECTRIC PARK (Dave A. Weis, mgr.).—Week 8: McLain's dogs, good; Newton C. Bassett, songs, well received; Marvo, "jail-breaker," hit; Earl and Anne McAlaine, aerial, excellent.—LYRIC AIRDOME (H. H. Hamilton, mgr.).—Four Benningtons, song and dance, good; The Fishers, contortionists, very good.—BIG TENT AIRDOME (E. Rische, mgr.).—Ina Lehr and Co., big; Yonny D. Jones, Hebrew monologue, good; Eddie Sedgewick, blackface, very good; Ina Lehr, juvenile song and dance, very good.—NOTES.—Musical Wolves spending short vacation here.—Chautauqua opened 12, Electric Park, poor attendance.

SANDUSKY, O.

CEDAR POINT (George A. Boeckling, mgr.).—Opened 13, big business. Mundy's Trained Wild Animal Show, chief attraction. Dick Williams again has charge of the Ingersoll attractions. "The World in Wax," in charge of Joe Howard, is drawing big. The comic opera season opens 29. George Ladd will be stage manager and Pete Kilian, master of properties. The vaudeville house will open 22. Bradford Mills will manage both theatres. Prof. Yerger's orchestra is also making a hit.—Keith's Cleveland theatre employees gave their annual excursion to the resort, a big crowd coming. DOC.

SHENANDOAH, PA.

WOODLAND PARK.—Francesca Redding and Company in "The Man from Texas," highly boucous; Solari and Ksauer, neat acrobatic and dancing act that appeals very strongly to all; The Plotits, in "The Italian and his Sweet-

heart," have struck a vein of popularity and many encores attest; Polk and Polk, spring board acrobatic act, new here and please immensely; Little Ethel, ill. songs, and Etta Hyland and her orchestra, worthy added attractions. JACK THUNE.

STAMFORD, CONN.

The Star has installed m. p. during the summer season under the management of the Cameragraph Co. E. K. Koff is house manager.—VAUDEVILLE (Anthony Gerolimmo, mgr.).—M. p. and Ray Murray's and Beulah Lurston's songs. Charles E. Suhren has taken charge of the house.—NOTE.—Gordon and Coplius, of this city, will shortly open on the Poli circuit. HARRY KIRK.

ST. LOUIS.

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WEST END HEIGHTS (D. E. Russell, mgr.).—"Captain Swift," the late Maurice Barrymore's big success, is the try-out at our southwestern Theatrical temple this week.

JAI ALAI (A. C. Dingledott and R. C. Harris, mgrs.).—This is the celebrated Creator's last week at our only roofed garden, to distinguish it from the roof garden just opened by the Hamilton Hotel management in the same general neighborhood. Creator is not drawing so well on his last week, and the Lemp's Park people, who did exceedingly well with him, have been trying to sign him. Howard Lew and Sig Gusman have booked Creator into Chicago for eleven weeks, and by that time the summer will be over; in fact, we are not having any summer at all, so far, the weather being the glorious climate of Missouri on its best behavior, all except the floods which have now reached the car tracks on the levee and the end is not yet. Creator will be succeeded Sunday night by the American Orchestra, a local organization put together by Christmas Noel Poepping, a well-known director who is also a member of the local bassoon trust consisting of himself, Herr Fritz Fischer and Capt. J. S. McConathy. After the American Orchestra comes Holcombe's Chicago Band, which created an excellent impression at the Forest Park Highland pavilion last year.

FOREST PARK HIGHLANDS (John D. Hopkins, mgr.).—This and next week will be the annual Police Relief Association Carnival at the heights. Col. Hopkins, despite ill health, has given the bills his best attention and the acts leave nothing to be desired in the way of novelty. The Novello in their big animal-acrobatic act are alone worth the increased price of admission with the free hat entirely suspended. Added are the Homer Sisters, singers and dancers; Roberta, Hayes and Roberts, always please; Warren and Blanchard, the latter a "Kerry Patch" native

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That old-time American Cycle Expert, NICK KAUFMANN, dropped in the other day from Berlin, where one of his girl troupes is starring, while the other has been featured at the London Coliseum. Still another has just left for Australia, and all are so well booked ahead that Nick is getting out a fourth venture. Saw a special exhibition of his boy, Frank Kaufmann, at the Hippodrome, and to say he is a demon of the wheel would be putting it mildly. He seems a part of the machine itself, and his tricks out-cycle cycling, being veritably the very best your correspondent has ever seen in his roving. He is truly a ninth wonder in his line.—London Notes in VARIETY.

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of St. Louis and both very popular; Howard Brothers in their flying banjo act; Mico and Doblado's educated sheep; new motion pictures showing the arrival of the American fleet at Frisco, and Agnes Hanick, a St. Louis vocalist, as soloist with Cavallo's band under the Tekko gateway. All the concessions are working overtime, and the quartet of lion cubs born at the Luken wild animal concession are making all kinds of money for their unexpected owners. There is to be an entire change of bill next week.

DELMAR GARDEN (T. T. Lewis, mgr.).—Johnny E. Young, as Hans Nix, in "The Telephone Girl," is carrying the whole show. Only that union rules forbid his setting the stage he might be said to be doing all else there is to do out on Delmar Boulevard this week.

MANNION'S PARK (Mannion Bros., mgrs.).—Elliott, Bellaire and Elliott furnished fair fun for the southside. Jack Dunn and Wilhelmina Francis have, in "The Hold-Up," another merry-making sketch; Ida Russell and Eloise Church are clever comedienesses and W. J. Mills impersonates sundry persons. Lillian Siegel plays upon the cornet and puffs up her pretty cheeks until the audience cries: "Look, an airship!" The Mannion Brothers complain of bad business but in St. Louis nowadays the "bellyachers" get little sympathy.

SUBURBAN GARDEN (Jake and Sol Oppenheimer, mgrs.).—Virginia Harned concluded a fairly successful engagement last Saturday night, putting on, three days behind announcement, a little one-act playlet of her own called "The Idol of the Hour," patterned after Nance Oldfeld, formerly in Ellen Terry's repertoire in conjunction with Henry Irving's "The Bells." It was a trifling thing in which the support of A. H. Van Buren was three points below mediocrity. This week, since Sunday night, we have Amelia Bingham without whom no suburban season of late years is complete.

SAVOY (George McManus, mgr.).—At Vandeventer near Morgan, George McManus, the veteran showman has the finest moving picture show in town. The place is cool, clean, safe, pretty, and admirably managed. The number of women and children that call and sit around to see the new films three or four times a week is astonishing, the neighborhood, as such, not having a particularly population. McManus is reported as very much satisfied with his venture, having also more ambitious things for the winter under his hatband.

Word has been received from Sarnia, Canada, that a St. Louis boy, Max Leo Corigan, who graduated to the stage from program boy, at the Gayety, is managing a successful picture machine show for the Canucks at the address aforesaid. He got his first taste of the stage with May Howard, the queen of burlesque.

Little Abe Morris, the child-wonder, a violinist quite out of the ordinary, has a purse of several thousand dollars raised for himself and his further education in Europe. The starter of the fund was his first teacher, Clemens Strassberger, of the well-known conservatory of that name at whose instance and that of Alfred J. Robun, the composer, the swell St. Louis Club undertook to secure the fund believed to be

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ONE TOUCH OF NATURE.—The two children go to the home of a prominent doctor and beg him to come and help their mamma—They haven't any money and he cruelly drives them away from his door—While the two children are crying in the street they are discovered by a newsboy, who learns the cause of their sorrow—Cheering them up, he gives half his papers to the little boy to sell and to the little girl he gives some money that she may buy flowers and earn more—The two children hasten off.

CAFE.—The little girl tries to sell her flowers and the little boy his newspapers—One gentleman buys a paper and lays his pocket-book down while waiting for change—A sneak thief steals the purse—The boy is accused and is about to be arrested when the gentleman's kind-hearted wife interferes and he is released.

THE TEST OF HONESTY.—The little girl finds a purse and returns home to her mother, only to find her much worse—She must have medicine—The little girl finally decides to take some of the money from the purse and procure the medicine—(The Drug Store) The medicine is obtained—The struggle between right and wrong—Right conquers—She runs out of the drug store crying and returns the money to the purse.

THE PRAYER TO HEAVEN FOR HELP.—She sees the notice of the lost pocket-book in the paper and sends a note with her little brother to the owner of the purse.

THE PRAYER IS ANSWERED.—The owner of the purse arrives and identifies his property—He notices the miserable condition of the mother and children—He leaves some money on the table—Shortly after his departure packages and bundles of every description begin to arrive; also the best doctor in the city for the sick mother—Honesty receives its just reward.

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ample for the boy's maintenance abroad and his final instruction under the best available masters. Little Abe and his father went to the other side for an indefinite stay a short time ago.

SYRACUSE, N. Y.

HIPPOTRONE.—M. p. opened 6. Edward F. Albee, proprietor; Sam Fell, treasurer of the Grand manager.—The Valley Theatre, playing vaudeville, opens 20.

TERRE HAUTE, IND.

VARIETIES (Jack Hoefler, gen. mgr.).—Fay, Coley and Fay, musical comedy, good; Araki's Japanese troupe, acrobats, very good; Geo. Armstrong, songs and parodies, good; Winchester, monologue, very good. —AIRDOME (Sam Young, mgr.).—Billy Link and Bunth and Budd, vaudeville show. ROSS GARVER.

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London Office: 16 York St., Covent Garden, London, W. O.

TORONTO, ONT.

HANLAN'S POINT (L. Solman, mgr.).—The management had a splendid attraction in Kiralfy's spectacle, "The Carnival of Venice." The Castellano Bros., in their double leap to death, were a big free feature.—SCARBORO BEACH (H. A. Dorsey, mgr.).—Large crowds visited this resort all week. The new features were the Three Claerens, gymnasts, and the Two Brasely Sisters, female gladiators. Blake's Animal Circus, with the trick mule, Maud, is amusing.
SUNLIGHT PARK.—Cole Bros.' big shows turned hundreds away.
HARTLEY.

VANCOUVER, B. C.

ORPHEUM (E. J. Donnellad, mgr.).—Week 8: Elton-Polo-Aldo Troupe, casting, and the Okito Family shared honors: Harry Plicer, excellent; Edward McWade, and Margaret May, in "An Emergency Act," good; Lillian Hale & Co., in "A Phantom Rival," fine; Oliver Beece, Ill. songs.—PANTAGES (Geo. A. Calvert, mgr.).—Hardeen "Handcuff King," headliner, great drawing card; Bert Wiggins, good; Joe Morris, Hebrew comedian, great; The Zarrow Trio, comedy bicyclists, fine; Johanna Kristoff, soprano, excellent; B. B. Vincent, Ill. song.

WASHINGTON, D. C.

LUNA (C. J. Goodfellow, mgr.).—With all the vaudeville houses in the city closed, amusement lovers are wending their way to this delightful resort, where there is first-rate entertainment. Murphy's "American Minstrels" are monopolizing the bill this week, and meeting with a very enthusiastic reception. They are well balanced, and constitute a good bill. Hughey Dougherty made a distinct impression with "Sweet Evelina." Edwin Goldrick gave a fine rendition of "A Son of the Desert Am I." Among the other members of a capable cast responsible for vocal selections are James E. Dempsey, William Argall, and Tony Baker, who all did well with the songs allotted to them. A very amusing skit, "The Thanksgiving Dinner," concluded the first part. In the second section Hughey Dougherty scored heavily in his discussion of the "Presidential Possibilities." The Antio Quartet rendered some good musical ditties. Charles D. Weber offered a clever juggling act, and McDevitt and Kelly

entertained with a "college boys" frolic.—GLEN ECHO (L. D. Shaw, mgr.).—This resort is growing in favor as the season proceeds, and Manager Shaw maintains the interest of his patrons by judicious additions to the already existing varied attractions.—CHESAPEAKE BEACH.—This seaside resort being nearest to the Capital city continues to big patronage, the 25 cent round trip bringing the town within reach of all. Several new attractions have been added, and Minster's Orchestra caters to those who enjoy the excellent dancing facilities afforded.

WATERLOO, IA.

ELECTRIC PARK (Nichols & Alford, mgrs.).—Opened 8. Juggling Parrotto, Klefert and Klein, Primrose Four, and Signor Coates. All went big, extra performance being given to accommodate crowd. Ewing's Zouave Boy Band, of Champaign, Ill., free attraction, signed contracts with Miller Bros. "101 Ranch," and will join them at St. Paul at once.—JEWELL (Walker & West).—Good business; m. p.—DREAMLAND (J. L. McClinton, mgr.).—Capacity daily; m. p.—NOTES.—"101 Ranch" played capacity here 13. R. V. Leighton of the press department states the show has been doing turn away business with the exception of Fort Dodge. The Wild West gave excellent satisfaction in Waterloo.
A. E. WEID.

WATERTOWN, N. Y.

ANTIQUE (L. M. Sneden, mgr.).—J. W. Myers of Edison record fame, and Collins, Brooks and Johnson, Juggling Dardas, entertaining; The Houghtons, equilibrists, pleased; King and Mason, sketch, big comedy success.—STAR (W. P. Landey, mgr.).—Maurice Kane, comedian, good; Harvey Dunn, physical culture, novel; m. p.—F. B. Brown, vocalist.—LYRIC (J. Rothstein, mgr.).—Chas. Smith, monologue, fair; The Coattas Trio, comedy fair, music excellent; The Smith Trio, pleasing; Roy S. Allen, vocalist, good.—WONDERLAND (J. E. Shafl, mgr.).—Levit and Falls, good; Hattie C. Ransier, vocalist, local favorite.—BIJOU (J. W. Ludlow, mgr.).—Zan Zeno, contorts gracefully; Geo. Beach, midget comedian, and wife, laughs galore; Chas. Hildebrandt, vocalist, good.—ORPHEUM (J. T. Stack, mgr.).

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Table d'Hotel dinners served in the ground floor dining room. 35 cents.
F. MOUREY.

—Martin Stock, Clyde and Stevens, fair; Harry Lavan, monologist, good; and El Kara, magician.
—NOTE.—The Martin Stock at the Orpheum has reorganized and is struggling for recognition against five electric theatres doing business ranging from fair to enormous.
ODELL.

WILLIAMSPORT, PA.

FAMILY (Fred M. Lamade, mgr.).—Melnotte Twins and Clay Smith, hit of bill, many deserved encores; Espe, Dutton and Espe, eccentric comedians, very good; Deltorelli and Glisando, novelty musicians, fine; Keviso and Leighton, comedy sketch, went big; Black and Jones, colored dancers, clever; Elsie Harvey and Field Bros., singers and dancers, good.—NOTE.—This house closes 20, to reopen about Sept. 1, giving two-a-day shows instead of three-a-day, as now in vogue.
STARK.

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(Mrs. F. Florenz, Prop.)
The Home of the Profession,
170 West 47th Street,
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J. T. DAVIES, Proprietor.
CHARLES VERNESCO, Mgr. Rates 35s. per week.

YOUNGSTOWN, O.

IDORA (Geo. Rose, mgr.).—Goyt Trio, man and two dogs, attractive novel hand balancing; Ina Claire, pleasing impersonations; Clemmens and Massey, dancing and talking, comedian, remarkably clever eccentric dancer; Bea Franklin Trio, good yodling comedian with bright children; Five Musical McClarens, neat display.—AVON PARK (Joseph West, mgr.).—Fraser Highlanders, Scottish Canadian band of sixty pieces, furnished entire show, singing, dancing, instrumental solos and duets and brass band numbers.—PARK (John Elliott, mgr.).—"Talking" pictures.—NOTES.—All the picture shows did land office business Home Week (8).
C. A. LEDDY.

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THE VENTRILOQUIST WITH A PRODUCTION

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REYNARD

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Direction, THE PAT CASEY AGENCY,

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New York."THE MAN WITH THE FUNNY SLIDE."
CHAR. J.**BURKHARDT**

Address L. H. Frank, Sherman House, Chicago.

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And "BLAUZ BUSTERS."

Booked Solid.
Under Her Own Personal Direction.
Address Hotel Gerard, New York.**F. Daly Burgess**

Going it alone once more and always making good. What do you think of that?

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SINGING COMEDIENNE.

Keith Circuit.

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WHIRLWIND DANCERS.

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Playing Western States Vaud. Ass'n Time.
Managers or Agents desiring a real ADVANCED
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Springs Park, East Liver-
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ORIGINAL REVUE.

Fred Karno Co., "A Night in English Music Hall."



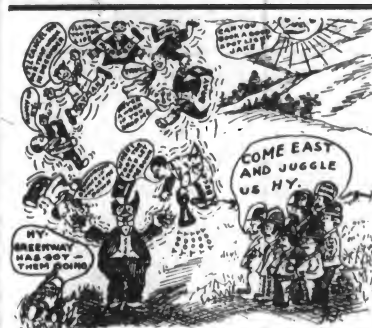
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The laughing hit. The boxing bout.
Harry Watson and Billy Reeves.
New York Roof for the Summer.**Barry Wolford**

ORPHEUM, BROOKLYN, THIS WEEK.

Colonial last week, next to closing the show,
following the big act, "The Love Waltz," at
both houses and the hit of the bill.

REICH & PLUNKETT, Smart Agents.

**O'KURA****MARVELOUS JAPANESE**FOOT BALANCING
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THE HOLD-UP.

Without doubt, the Biograph Company has, in this subject, produced one of the most sensational and interesting films ever made. It is rich in incidents of a most exciting and thrilling nature, showing a phase of life on the Western frontier in the days of '49, with a vein of love and romance running through it. Jack Morgan was a handsome fellow, but an outlaw, and, although he worked in a most fearless, daring fashion, he successfully thwarted all attempts at his apprehension. Dick Stanley was one of the nerviest drivers on the stage line and had, as yet, escaped molestation from Jack. He mounts his stage box as usual and is off. When the stage arrives at a lonesome turn in the road Jack jumps from the brush and, covering Dick with his gun, orders him to dismount, the passengers to get out and give up their valuables. He then gathers up and makes off with the booty. Dick gives the alarm and a posse of mounted cowboys start out after the outlaw. Here follows a most exciting chase, showing some marvelous horsemanship. Jack makes an heroic dash on foot towards a barn and climbs up on a rope to the second story. The posse now arrives, and a fusillade of bullets are sent at the door. They set fire to the barn and Jack is forced out through the back and a well-directed bullet from Dick's gun sends him reeling to the ground. This film is photographically a work of art, and projects as steady as a stereopticon slide.

Length, 677 feet



TRAPPED.



PURSUED.



DEATH OF JACK.

"OVER THE HILLS TO THE POORHOUSE"

RELEASED JUNE 26th.

Remarkable Story of Filial Ingratitude

What a wealth of truth is contained in the lines of Lord Brooke, "If there be a crime of deeper dye than all the guilty train of human vices, 'tis ingratitude." A verification of this is clearly shown in a Biograph picture story. The widowed mother of three children, two sons and a daughter, wishing to relieve herself, in her declining years, of the burden of care of her property, decides to divide it up among her children. To her son, Charles, who is a wild, young fellow, but with a heart as true as steel, she leaves but



OVER THE HILLS.

a small amount, feeling that, with his spendthrift ways, he will soon run through it. The old lady takes up her home with her married son, but this doesn't last long. She is driven out by her daughter-in-law. An appeal to her married daughter brings a refusal, with the suggestion that she go to the public poor house. There being no alternative, she goes, but is discovered by her son, Charles. He takes her away at once and cares for her. The story is a most touching one and is bound to appeal to the spectator.

Length, 790 feet

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TEN CENTS

VARIETY

VOL. XI., No. 3.

JUNE 27, 1908.

PRICE TEN CENTS.



Entered as second-class matter December 22, 1906, at the post office at New York, N. Y., under the act of Congress of March 3, 1879.

"SCHOOL DAYS" Certainly Gave Birth to a Bunch of "Kid" Songs

WILL D. COBB AND GUS EDWARDS
COBB AND EDWARDS, who gave you the greatest song in a decade, "School Days," COBB AND EDWARDS, who have given you more GREAT BIG hits and a greater variety of them than any three writers put together.

"SUNBONNET SUE"

(WHEN I WAS A KID SO HIGH)

COBB AND EDWARDS, whose name on a sheet of music is accepted as a guarantee of merit, both by artist and music buyer. COBB AND EDWARDS, who did not reach the limitation of their great ability as writers of ORIGINAL songs when they wrote "School Days," but who, to YOUR OWN surprise, have written what YOU will pronounce their masterpiece.

It is the Champion Kid Song of the World. Here are two verses of Will D. Cobb's best lyric, which is set to one of Gus Edwards' prettiest melodies:

VERSE

So that is your new Sunday bonnet,
 Well, Sue, it's becoming to you.
 With these wonderful things you have on it,
 You'll make them "some jealous," dear Sue;
 But somehow it sets me to dreaming
 Of the day we first said "Howdy-do,"
 And I see you once more
 In the bonnet you wore
 When I nicknamed you "Sunbonnet Sue."

Sunbonnet Sue, Sunbonnet Sue,
 Sunshine and roses ran second to you.
 You looked so nice, I kissed you twice
 Under your sunbonnet blue.
 It was only a kind of a kid kiss,
 But it tasted lots nicer than pie;
 And the next thing I knew
 I was dead stuck on you
 When I was a kid so high.

So that is your new Sunday bonnet,
 Well, Sue, I must "hand it to you."
 It's a dream, and the day that you do it
 They'll "take them some notice," dear Sue;
 But this it's a crown for a queen, dear
 In my heart there's a soft spot or two
 For the knot that I tied,
 That tied my heart inside,
 When I tied your old sunbonnet, Sue.

Great Piano, Orchestra and Quartette Arrangements in Any Key. Great Slides Ready July 1st. Special orchestrations for any instrument in musical acts. Copyrighted 1908 by Gus Edwards Music Pub. Co.

And here's ANOTHER KID SONG we predicted to be a big hit and WE WERE RIGHT.
 It is a big hit, is

Lyrics by **ED. GARDENIER** **"SEE-SAW"** Music by **GUS EDWARDS**

Great Piano, Orchestra and Quartette Arrangements. Great Slides now ready.

And yet another new surprise in KID SONGS by
COBB and EDWARDS

"SHINNY ON YOUR OWN SIDE"

THIS TITLE REQUESTS COMPETITORS NOT TO BUTT IN.

(The House of Melodious) **Gus Edwards Music Publishing Co.** (The House of School Days)
 1512 BROADWAY, TIMES SQUARE, NEW YORK.

We also publish "Some Day, Sweetheart, Some Day," "Everybody Loves Me But the One I Love," "You'll Do The Same Thing Over For The Old Red, White and Blue," and Anna Held's Great Success "I Just Can't Make My Eyes Behave" (Released).

A SCREAM! A KNOCKOUT! STOPPED THE SHOW! A PIPE! NOTHING TO IT!

ONE MURDEROUS RIOT, KIDDO!

"THE PIKER"

EDWARD CLARK

AND HIS

"Six Winning Widows"

after four years in America opened at the TIVOLI, LONDON, JUNE 8, and repeated their former success.

"The Piker" Never Went So Well Before

Opened Monday night and Tuesday morning was offered booking for two years.

Wish to thank the following for good wishes:

Mr. and Mrs. Will H. Fox, Ritter and Foster, Hayman and Franklin, Eddie Leonard and Boys, Milt Wood, Julian Rose, Frank Fogerty, Hugo Morris, Walter C. Kelly and William Morris.

New York is all to the mustard; don't forget, so is London.

"Mah word, if I catch you bendin'."

AS THEY SAY IN AMERICA, "WE LAMBASTED THEM." STOOD 'EM ON THEIR HEADS.
 Permanent Address, care GEO. FOSTER, 4 Garrick St., London.

Knocked 'em off their seats. Killed 'em, showed 'em no mercy. Jolted the livin' lining out of 'em. Hugged 'em, floored 'em, laughin' yet. Knocked 'em up in the air. Now Frohman is dyin' to get 'em. An awful waltz. The whole crowd. Ripped 'em up the back.

Did it to 'em. Had 'em up in the air. Now Frohman is dyin' to get 'em. An awful waltz. The whole crowd. Ripped 'em up the back.

VARIETY

VOL. XI., No. 3.

JUNE 27, 1908.

PRICE TEN CENTS.

WILLIAM MORRIS DECLARES BOOKING IS NOW GOING ON

Adds Nothing to Statement of Last Week Beyond this Admission.

William Morris said Wednesday there was nothing to add to the statement made by him last week.

In answer to a question, Mr. Morris admitted having engaged several acts since returning, the contracts having awaited his arrival for signature, and said there were others being considered, but declined to give out for publication the names of those booked.

A number of theatres which had been submitted to the office while he was away, added Mr. Morris, were held at a figure considered excessive by him. When the owners appreciated he was not pressed to secure houses, said Morris, the prices would probably decline, when negotiations would be closed and details announced.

The vaudeville condition here as he has found it is perfectly satisfactory to him, said Mr. Morris, much better in fact than he had hoped for upon returning.

A European department under the charge of William Josh Daly has been established in the Morris office. All the dealings between the New York headquarters and London branch will pass through it.

"SHEATH" GOWN IN BOSTON.

Boston, June 25.

Well, Cassie French handed it to 'em here. Cass is the whole show for Boston this week. We have heard of the "sheath" gown or "Directoire" dress, so Austin & Stone's Museum thought it might class as a freak attraction.

Cassie works at Austin & Stone's. So they got a dress and called it "sheath." Then everybody said "sh," and sneaked around the museum to see Cassie in it. They saw quite a lot, for Cassie is some.

MORRIS' SAVOY.

Fall River, June 25.

The Julius Cahn theatre (Savoy) in this city will play vaudeville next season, booked by William Morris, becoming one

of the Morris Circuit houses. The reports connecting S. Z. Poli with the Savoy had no substantial foundation.

Poli would have taken the Bijou, formerly operated by M. R. Sheedy, but the necessary repairs which Poli considered would have to be made ran into a large money total, and this stopped the deal going through.

From information obtained it is pretty certain William Morris himself intends taking a trip through this part of the country very soon. He will cover a number of the New England towns where Cahn houses are located with a view of playing vaudeville in them.

ABEL LOSES SKETCH.

"It never rains but it pours" is mightily applicable to George Abel, the English comedian, at present. Last week Mr. Abel abandoned his much cherished transportation promotion to rejoin his "Three of a Kind" playlet.

Now Mr. Abel has been advised by Charles Dickson, who held the rights to "Incog" that "Three of a Kind," adapted from that play, must be withdrawn, as Jos. M. Gaites, owner of "Three Twins," another version of "Incog," had protested against the vaudeville piece being presented while his Herald Square Theatre production is on the boards.

Twenty-seven weeks from July 1. booked for Abel in the sketch by Al Sutherland, have been canceled by the agent, and Mr. Abel will submit two other light numbers for the managers' approval.

SUCCESS AT HIPPODROME.

(Special Cable to VARIETY.)

London, June 25.

"The Futurity Winner," the American racing sketch brought over here by Joseph Hart, appeared at the London Hippodrome on Monday, scoring an immediate success.

SPECIAL REPRESENTATIVES FOR RATS.

Special representatives, duly authorized, will become traveling adjusters for the White Rats. They will be empowered to settle slight differences in cases coming under their observation while in territory removed from the New York headquarters, and generally assume the position of a minister plenipotentiary for the organization.

Only artist-members of experience and judgment will be appointed. The first to receive a commission was Edward Keough, who left on Wednesday for Winnipeg, where he will open on June 29 for a trip over the Sullivan-Considine Circuit.

ABELES' DEBUT.

Chicago, June 25.

George Abeles, late of "Brewster's Millions," makes his vaudeville debut in a sketch next Monday at the Majestic.

BUYS "LADY FROM LANE'S."

Chicago, June 25.

G. M. Anderson, of the Essanay Film Manufacturing Company, has purchased the production of "The Lady From Lane's" from Will J. Block, now playing at the Whitney Opera House, for \$2,500.

Banks Winter, father of Winona Winter, the star of the piece, will manage the show. According to the new arrangement Miss Winter is to receive \$300 weekly and a percentage of the profits.

Mr. Anderson was financially interested in the piece when the show was originally produced at the Bush Temple.

BENEFIT FOR POISONER.

Chicago, June 25.

A unique benefit has been set for July 1 and 2 at the International Theatre. The proceeds are to be devoted to the cause of Herman Billik, the convicted poisoner.

His execution was recently halted by Judge Kenesaw Landis on a writ of habeas corpus.

Father Callahan, who heads the movement, intends to carry the case before the United States Supreme Court if necessary.

The benefit will be in charge of J. F. Miller, 1012 Unity Building.

ACTORS "INJURED" IN "RIOT."

Chicago, June 25.

A small sized riot was precipitated at Gunther's Ball Park on Monday during the "double-header" scheduled between the baseball teams of the "Honeymoon Trail," "Paid in Full," "Stubborn Cinderella" and "Flower of the Ranch" companies now playing here.

The trouble arose from the theft of the only ball on hand by a youth named Sheaf. The lad was chased five blocks, Joe Howard and Guy Bates Post leading, when the boy's friends interceded and a free-for-all fight ensued.

The list of injured:

Guy Bates Post, Lithuanian, actor, Auditorium Hotel; lost his temper, but will recover.

Joe Howard, 29, Croatian, actor, author, composer, producer and manager, Sherman House; right leg spiked; not serious.

Scott Cooper, 47, seaman, Sailors' Boarding House; poked in the eye by an innocent bystander; not dangerous.

Helen Ware, age not given, actress, Bostonese; sustained a fractured paraspil, plied over a casual head.

Bobby Harrington, 68, actor, Commercial Hotel; struck with the ball between third base and home plate; taken home; will recover.

Two blue wagon loads of Theatians were hauled to the Sheffield Avenue Station. When the case came up on Tuesday morning the Sheffield Avenue courtroom resembled a professional matinee.

A small fine was inflicted on Sheaf. Paid in full.

JOE WEBER AT HOME.

From one who knows it was learned this week that Joe Weber will not go out with the Weber Company next season, but remain at home tending his music hall. Mr. Weber's successor in the show has not been appointed.

BENTHAM BOOKS \$45,000.

"I don't know," remarked M. S. Bentham on Tuesday in one of the hallways of the St. James Building. "You hear all around that bookings are slow. This morning I booked \$35,000 worth of acts with Frank Jones for Percy Williams next season and \$10,000 with Willie Hammerstein."

Mr. Bentham is an agent.

CONSIDERING EXCHANGE.

The opposing burlesque Wheels last week considered a new exchange of cities, each to retire from one in which both are now represented. According to the story which was passed about on the street, the proposition was that the Empire Circuit Company (Western Wheel) retire from Providence, R. I., in return for the retirement of the Eastern Wheel from Detroit.

What the present status of the deal is nobody seems to know. Sam Scribner, general manager of the Columbia Amusement Company, when asked if his circuit contemplated the elimination of Detroit, answered "Not under any circumstances."

No statement was forthcoming as to the Empire Circuit's intentions toward Providence. The Western Providence house is the Imperial, operated under a lease from the Shuberts.

Detroit, June 25.

A Detroit paper this week carried a story that the Eastern and Western Burlesque Wheels in an exchange deal to be made between them, would have the Avenue Theatre here to let. The story said William Morris, the New York agent, had accepted a proposition to play vaudeville in it.

Frank Drew, a Western Wheel manager, and member of Campbell & Drew, who own the Avenue, gave color to the report by declining to enter a positive denial.

The Eastern Wheel theatre (Gayety) is a new house, having only been opened last season.

At the offices of William Morris it was denied that the Avenue Theatre, Detroit, would become a part of the Morris Circuit next season.

RYLEY'S NEXT MUSICAL COMEDY.

The next musical comedy to be presented by Tom W. Ryley will have a book written by Paul Potter. Vincent Bryan will produce the lyrics while John T. Hall has agreed to supply the music.

The probable title, although not yet determined, will be "The Queen of the Moulin Rouge." The financial sponsor for "The Queen" is rumored as drawing down considerable money often through a connection with the Steel Trust.

ROBINSON'S LONG LEASE.

The crowd had but commenced to empty out of the Brighton Beach Music Hall on the first evening performance there under the direction of Dave Robinson, before Robinson decided that "Brighton" looked good to him. This is his first season there as manager.

The aftermath is that Mr. Robinson has leased the Music Hall for eight years, and has given instructions to always have his office chair free of sand. He will continue as manager of the Colonial when that house re-opens in the fall.

WILLIAMS AND BECK SAIL JULY 11.

When the "Mauretania" leaves England on July 11 it will bring to New York Percy G. Williams and Martin Beck.

Both managers left together, and are expected to arrive here on July 16.

Julius Steger opens June 29 at the Princess, San Francisco, playing his original role of "Dr. Blotz" in a big production of "It Happened in Nordland."

"RED TOPS" CASE TRIED.

On Tuesday Judge Greenbaum in the Supreme Court reserved decision in the action brought by Max Friedman against the Keith & Proctor Amusement Company to obtain \$7,800 for damages through the concern having refused to play "The Seven Red Tops" for twelve weeks at \$650 weekly.

A contract was made by K. & P. with William F. Rochester and Julian Mitchell, who were to produce the "girl act." This was assigned to Friedman.

The trial commenced Monday morning last before the Justice without a jury. For the plaintiff, Messrs. Rochester and Mitchell testified the act was qualified to appear in a theatre, but that time was denied after the contract had been signed. The papers in the case asked the court to reform the contract, an allegation having been entered of fraud and deceit.

It was alleged that the contract issued for the act contained a clause giving the parties of the first part (Keith & Proctor) the right to cancel if the number proved unsatisfactory. This the plaintiff claimed was inserted in another form of agreement other than the one originally handed to them for inspection.

The defense entered a plea of the contract containing a "Sunday" clause, and claimed "The Seven Red Tops" were incompetent to appear as an act at the Keith-Proctor theatres.

The first contention was admitted by the plaintiff. The second was supported by the testimony of E. F. Albee, Phil Nash, Jule Delmar and Frank Burns, who had seen the act at a dress rehearsal when the decision to cancel was arrived at. Each, as an expert, stated the "girl act" was not up to the standard and entirely unsatisfactory.

The contract was signed on Jan. 2, 1907. The act was to have had its first week at Keith-Proctor's Jersey City house a year ago last spring. Mr. Burns was then the manager of that theatre.

The testimony of Mr. Rochester brought out the fact that there has been no liability incurred for the cast engaged to the producers through the cancellation, and the expenses of the act, had it proceeded, were estimated at from \$450 to \$500 weekly.

Maurice Goodman appeared for the Keith-Proctor corporation; Katzes & Sommerich representing the plaintiff.

A decision is expected next week.

GRACE HAZARD'S PRICE GIVEN.

Before Grace Hazard and her "Five Feet of Comic Opera" left for England, Miss Hazard said she would not play vaudeville over here again unless her salary demand of \$500 weekly was complied with.

Miss Hazard will open the season with four weeks spread over Buffalo, Toronto, Detroit and Rochester, and her own figure is in the contracts, procured by Pat Casey.

While Miss Hazard played for Klaw & Erlanger last season she received a salary less than one-half of her present remuneration, and an amount ridiculous in comparison to the success scored by her in "Advanced Vaudeville."

Katie Loisset, a foreign animal act including music as well, has been booked by Martin Beck to open on the Orpheum time September, '09.

MASS MEETING IN CHICAGO.

Last night (Friday) at the Hotel Saratoga in Chicago, the headquarters for the White Rats in that city, a committee meeting was held, presided over by Bobby Gaylor, to determine where a mass meeting in the Western metropolis will convene on Friday, July 3.

On July 1, Harry Mountford, secretary to the Board of Directors of the organization, will proceed to Chicago and speak at a meeting of the Rats at the Saratoga Thursday night, July 2. The mass meeting will take place the day following and may also be held at the hotel if the committee did not decide a larger place must be secured.

The meetings will be in the nature of an "educational lecture" by Mr. Mountford, who will dwell upon the benefits obtained through membership in the order he represents.

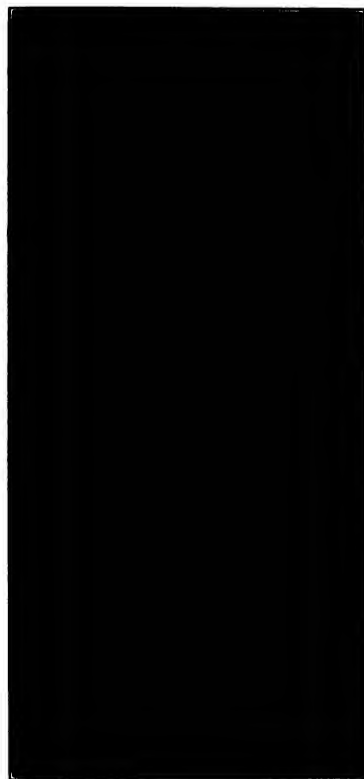
A "scamper" will probably take place before Mountford leaves on July 5.

TRUSTEE TAKES SKETCH.

In a decision handed down this week in the bankruptcy proceedings in the matter of Joe Welch the trustee appointed by the Court, Nathaniel A. Prentiss, is authorized to take title to Mr. Welch's sketch "At Ellis Island," and dispose of the same at public or private sale for the benefit of the creditors.

Arnold Lichtig, of House, Grossman & Vorhaus, appeared for the trustee. Welch discontinued the use of the sketch in vaudeville some time ago.

The involuntary petition in bankruptcy entered by Welch was said at the time to have been the result of a feud existing between the actor and Gus Hill, a manager.



MAUD ALLAN.

The "Salome" dancer, costumed for one of her sensational numbers at the Palace, London.

"MIMIC WORLD" IN PHILLY.

Philadelphia, June 25.

The Lyric was dug out of camphor last Sunday to accommodate the "Mimic World," a Shubert-Fields light summer piece, which opened on Monday night here, after four shows at Atlantic City.

It is a "revue," all "revue," and too much of the same thing was evident at the first performance. There is enough material crowded into the first act to build up an entire production. The costuming and effects are rich. There exists sufficient groundwork for a good hot weather entertainment to develop, but the piece is essentially one for New York City.

It is being worked over continually, and will resemble almost another entertainment when it reaches the Casino in the big town, which will occur July 6.

The big hit is Grace Tyson, of McWatters and Tyson. She simply walked away with the whole show. Harry Corson Clark as William H. Crane in "Father and the Boys" also did splendidly, and the work of Frank Mayne stood out brilliantly.

In the cast are Mazie King, Gladys Moore, Walter Lawrence, Henry Bergman, William Bonelli, Roy Atwell, Bert Von Klein, Sam Collins, Arthur McWatters, Sam Sidman and Charles Sharp, while the Bennett Sisters from Irwin's "Big Show" scored decidedly with a boxing specialty.

Irene Bentley did nicely in spots, and Josie Sadler wandered through the piece in mild favor.

Carl Rehan and Seymour Furth wrote the music. The job has been poorly done. The music is weak, not even interesting. "My Lady Wine" is the one worthy number. Addison Burkhardt supplied the lyrics.

Felix and Caire, Willie and Nellie King and McWatters and Tyson did specialties during scenic changes.

MANAGER AND PRODUCER FIGHT.

It wasn't really a "fight" according to eye-witnesses, and it happened on the Madison Square Roof last Saturday night after the rest of the audience had left the opening performance of "Ski-Hi."

One of the managers, Henry Pincus, occupied a box next the one wherein Charles Alphin, author, composer and producer of the musical piece, was located for the evening. Each had a party with him.

During the evening Mr. Pincus is alleged by Alphin to have stated his opinion of the show. Whatever that opinion may have been, when Pincus walked up to Alphin about the time the lights were going out to offer congratulations the author, composer and producer handed the manager a "punch in the jaw" before the felicitations could be delivered.

Alphin followed up the first volley with some others, and is reported to have informed Pincus he would duplicate the performance whenever and wherever thereafter the two might meet. Pincus felt his congratulatory attempt had been poorly received, and so informed Alphin from behind a post.

Monday morning a rehearsal of "Ski-Hi" was called, when several slashes at the dialogue were taken.

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Julius Tannen may appear during Au-
gust in London.

John J. Murdock was to have left for
Chicago yesterday.

Norah Bayes and Jack Norworth were
married last Sunday.

De Haven and Sidney open on the Or-
pheum time Aug. 31.

The Orpheum Circuit will use 280 acts
next season; 175 have been booked.

Mme. Louise's Monkeys will make their
first American appearance on Ham-
merstein's Roof August 3.

The New York Hippodrome may open
Aug. 29 if weather is favorable.

Seven acts and the pictures now make
up the weekly bill at Brighton Beach.

The Orpheum, Brooklyn, closes to-night;
the Colonial, to-morrow.

Marie Welch has signed with the Askin-
Singer Company for next season.

Geo. Kraus is sufficiently recovered from
the recent operation upon his eye to be
out.

Virginia Earl and Rosie Lloyd will play
at the Brighton Beach Music Hall next
week.

The Alhambra's closing date may be
prolonged a couple of weeks or more be-
yond July 4.

Donovan and Arnold will sail by the
"New York" from New York on July 11
for England.

Bilyck's Seals are exhibiting as an in-
dependent attraction on the board-walk
at Brighton Beach.

Will D. Cobb has written a song with a
line "Old Bill Taft has a fat chance to
be president." Everybody may grab.

As Saturday, July 4, is a holiday, VARIETY will be on sale next Friday.

"Talking" pictures are the program at
Hurtig & Seamon's 125th Street Music
Hall.

Warren Irons and his wife (Mildred
Stoller) left yesterday (Friday) for a
two weeks' trip of the Thousand Islands.

Georgie Mack and Company have a
sketch "20 Minutes at Sheepshead," in
which Arthur Klien will offer them in
vaudeville.

Ambrose O'Brien, until recently as-
sociated in the Wilmer & Vincent booking
department, is now with Reich & Plun-
kett.

Don Ramsey, the song writer, is to
marry Pearl Danforth of "The Six Ameri-
can Dancers" at the close of the latter's
season.

Hazel Robinson, who belongs to Gus Ed-
wards' "Blonde Typewriters," returned to
New York, and the flags of Marion, Ind.,
are at half-mast.

Tony Pearl and Tommy Mead, the
jockey, have become a vaudeville team
under the management of Wesley & Pin-
cus. Pearl was formerly of Keefe and
Pearl.

Nat Wills appeared at the Colonial for
the Tuesday matinee, missing but four
innings of the two games that afternoon
between the New Yorks (Giants) and
Bostons.

Willie Holt Wakefield left for New-
man, Ga., on Thursday, where the pianologist

will visit during July, returning in August
to spend the month on a houseboat in
nearby waters.

Alex Carr, now under the management
of the Shuberts, has offered himself for a
short summer engagement in vaudeville.
He will give his sketch, "The End of the
World," if the time is forthcoming.

Harry Brown will be the manager of
the Savoy, Atlantic City, when that house
passes to Comstock & Gest. Mr. Brown
represented the firm at the New York
Hippodrome, and hails from Buffalo.

Little Rosen will replace Gabriel in
"Buster Brown." He played the part with
the road show. Geo. Ali will be a member
of the cast in the revised sketch, which
will go out under the management of Al
Lamar.

Ida Fuller canceled by wire this week
over a month of bookings, due to some
sudden misfortune, the particulars of
which are not known.

Williams and Walker and Cole and
Johnson sang as a quartet at the benefit
tendered Ernest Hogan by the colored
professionals at the West End Theatre
last Sunday. Six hundred dollars was
cleared above expenses.

Bert Coote will open at the Colonial
September 7 in a new sketch. He has
been booked for forty-one weeks over
the United time by H. H. Feiber. It is
some years since Coote has appeared in
his native land.

Bernardi, the foreign "lightning change"
act, opens on Hammerstein's July 6. A
feature is the expose by Bernardi, fol-
lowing his performance, of his manner of
making the changes, which are then seen
through a transparent drop.

Tim McMahon and family are aboard
the McMahon yacht "Watermelon Girl,"
anchored off the Palisades in the North
River. "Captain" McMahon strolled down
Broadway on Wednesday with a master's
yachting cap glued to his hair.

Edward Shafer, formerly associated
with Mortimer M. Thiese and last season
manager of Alf. T. Herrington's "Lady
Birds," has been appointed manager for
"Miss New York, Jr." by Herman Fehr.
Harry Rose will continue as business
manager.

Fred Hallen and Mollie Fuller have been
engaged for the stock company at the
Orpheum, Honolulu. Miss Fuller was
operated upon for appendicitis at San
Francisco last Saturday. World and
Kingston will also join the Orpheum com-
pany in about a month.

"The Follies of 1908" played to \$1,000
more on the New York Roof last week
than "The Soul Kiss" did on its first week
in the theatre, "The Follies" having one
less performance. The New York Roof

will not have Sunday night shows this
season unless present plans are changed.

Spissell Brothers and Mack were obliged
to leave the Colonial bill on Wednesday.
One of the boys had a severe touch of
rheumatism.

The Russell Brothers, who closed their
season May 4 and don't reopen until
October, may spend a few weeks of the
interval in vaudeville.

C. Galetti (Galetti's Monkeys) and
Mignonette Kokin will sail from Van-
couver to Sydney, Australia, where they
will play for six months on the Richards
time. Upon the conclusion of that en-
gagement the two acts will tour England
for eight months.

McConnell and Simpson, a new act,
played the Alhambra last Sunday night.
Lulu McConnell was with "Piff, Paff,
Pouff."

When Gus Edwards' "School Boys and
Girls" open upon Hammerstein's Roof
Monday night, next, Mr. Edwards will
appear in the act (for that evening only)
to let upper New York hear "Sunbonnet
Sue." Gus hates to sing in public, but
this will be an exception.

Did you ever notice that Virginia Earl
spells "Earl" without the final "e," while
her little sister, Maudie, uses the other
spelling? Interested friends declare that
the final "e" makes just thirteen (the
"hoodoo" number) letters in Virginia's
name, while the alphabetic count in
Maudie's name is ten.

Musical Conductor Hickey, of the 125th
Street Theatre, will be replaced by Carl
Miller, lately of the Fifth Avenue, com-
mencing July 6. The uptown Keith-
Proctor house is subject to closing when-
ever the weather decides to continue at
the melting pace it has set this week. The
Fifth Avenue will attempt to remain open
throughout the summer.

Henry E. Dixey, Jr., and Mona Desmond
open at Hackensack, N. J., next Monday
evening for one night only, playing Engle-
wood on Tuesday. The rest of the route
for the week is being arranged by Jules
Ruby. The Dixey-Desmond company will
"try out" their singing sketch for vaude-
ville while in New Jersey. Mr. Ruby says
Hackensack and Englewood are in New
Jersey.

The other day a salesman in one of the
United Cigar Stores complained to Jules
Ruby that after cashing a check for Doc
Steiner of \$548, Mr. Steiner had neglected
to send over a "pass-for-two" as promised.
Mr. Ruby, with that graceful indifference
to monetary affairs for which he is noted,
assured the clerk it would be all right,
and as a guarantee of good faith, Ruby
gave the salesman two tickets for the
Bijou, where he is amusement director.
With the aid of a taxicab Ruby hastened
to search out Steiner before the fortune
should have been spent. Finding him
Ruby demanded the value of the two Bijou
tickets, twenty cents. Steiner settled by
giving Ruby a pass for two on the Win-
tergarten, Berlin.

EASTERN BURLESQUE IN ATLANTA.

Contracts were to have been delivered this week by which the Columbia Amusement Company (Eastern Burlesque Wheel) would come into possession of the Bijou Theatre, Atlanta, Ga. The house will play Eastern Burlesque Wheel bookings, beginning with the opening of the coming season when the deal is completed.

This gives the Easterners four theatres in the South—Louisville, Birmingham, Ala., Atlanta and New Orleans. The work of excavation in Louisville will begin very shortly. The contracts have not yet been given out, two firms being under consideration.

The Atlanta Bijou has a seating capacity of 1,800. It is the property of Jake Wells. The house was built about eight years ago for first-class attractions. A larger theatre replaced it for his purpose, and it went into the popular price class. A new popular priced house is now in process of erection in Atlanta, and this leaves open the Bijou for burlesque.

LOUISVILLE SITE OUT.

Louisville, June 25.

All details having been arranged for the erection of the new Eastern Burlesque Wheel in this city, the site is announced as at the corner of Third and Jefferson Streets.

The building will cost \$150,000, exclusive of the property.

EXCITED OVER "SARATOGA BELLES."

Philadelphia, June 25.

Philadelphia has seized upon the story of Bob Manchester's "Saratoga Belles" and nightly the Quaker City wags called up the newspapers on the telephone with excited queries whether they had yet been found.

Somebody last week paid a newsboy to rush through the grandstand at the baseball grounds shouting "Extra! Extra! Bob Manchester's 'Saratoga Belles' found."

The manuscript was lost by Billy Hart, Manchester's principal comedian, traveling from Philadelphia to New York, and advertised for in the newspapers of both cities. Hart had been working over the book in Atlantic City writing in several new parts.

WILLIAMS' EARLY OPENINGS.

Around August 1 the Harry W. and Slim Williams Western Burlesque Wheel companies will take to the road. A few Pennsylvania towns will be played before entrance is made upon the regular Wheel route. Rehearsals lasting about twelve days will shortly be commenced.

The Williams shows last season were the first to take to the road.

The Williams shows the coming season will be the "Imperials," which Slim Williams will personally direct until after election and "The Ideals" which will be in charge of Jules Meyers for the season, with Clark Ball in advance. Wm. Eversall will go ahead of the "Imperials," and the manager to succeed Mr. Williams when the next president shall have been elected has not been named.

Mr. Williams leaves the "Imperials" to take charge of the firm's new musical comedy, "On the Sea Wash Island." The play will go over the legitimate time, and fifty or more people will compose the company.

SETTLE BIG SUIT.

Gus Hill has withdrawn his action for \$50,000 damages, instituted recently against Campbell & Drew, for alleged infringement of his (Hill's) rights to the exclusive use outside of vaudeville of Fred Karno's "A Night in an English Music Hall." The basis of settlement is said to have been the payment of \$2,500 to Hill. The action never came to trial.

HAYES OWNS SHOW.

"The Mardi Gras Beauties" (Eastern Burlesque Wheel) which was operated last season by Al Reeves and William Campbell, will be the property next season of Edmund Hayes, formerly the comedian of "The Wise Guy" on the Western Wheel.

Hayes takes over the franchise for the show on the basis of a specified weekly payment to the Columbia Amusement Company, reported as \$100.

Hayes left "The Wise Guy" very suddenly while it was playing Miner's Bowery, following a disagreement with the management. His place was taken for the balance of the season by Dennis Mullen.

CARR'S PARTNER.

Mrs. Ray Fulton, widow of the late Tom Fulton, has bought an interest in the Western Burlesque Wheel show "The Thoroughbreds," hitherto owned exclusively by Frank B. Carr.

Mrs. Fulton formerly held a majority of equity in "The Jolly Grass Widows," managed by her partner, the late Gus Hogan, who died only a few weeks ago.

It is reported that the Empire Circuit Company bought out Mrs. Fulton's interest in the latter property, and it will be handled by the company next season under another name. Mrs. Fulton lives in Chicago.

FALKE'S NEW SHOW.

"The Fashion Plates" will be the title of Charles Falke's new Western Burlesque Wheel show, which Mr. Falke is now organizing.

It is understood Geo. W. Rife is a partner in it.

BUT ONE LAWFUL WIDOW.

A report printed recently caused a misapprehension as to the identity of the late Sam T. Jack's widow. He married Emma Warde, at one time an actress of note, and she survives him. Her present name is Emma Winters.

NEW BURLESQUE FIRM.

The open of the coming season will introduce to burlesque a new firm in Harden & Hall, who have bought an Eastern franchise, and will put out a new show.

The company will travel under the franchise of Sam Scribner's "Morning Glories," at least at first. The concern has stated that it has hopes of securing a house which will book Eastern Burlesque Wheel shows and thus secure a franchise in the customary way.

The promoters of the new show have plans for an original production with a musical comedy plot and original score of eighteen numbers. Clare Evans will be principal comedian. He wrote most of the music. Mr. Evans is a newcomer in burlesque. Babette Burg, formerly a member of "Me, Him and I," will be another member.

PLIMMER HAS WASHINGTON HOUSE.

Washington, June 25.

If the new theatre to be built by the corporation headed by W. F. Thomas plays vaudeville, Walter J. Plimmer, the vaudeville agent of New York, will book for it. Mr. Plimmer promoted the scheme.

Ground will be broken for the house, to be situated upon 8th Street, on Aug. 31, and it is promised the building will be completed by Thanksgiving, although New Year's is the more probable date.

Mr. Thomas is a prominent advertising man here. It is understood no fixed policy has yet been settled upon for the theatre, but if a list of desirable attractions can not be assured, variety shows will be installed.

A KILLED VENTRILOQUIST.

Within a couple of weeks or so there will be a ventriloquist dressed for the seasonableness of the weather awaiting the vaudeville call.

The man with the internal voice is Bert Miller, a Scotchman, induced to visit New York by Billie Reeves, the English pantomimic comedian.

Miller appears upon the stage in regulation Highland dress, and has a "dummy" in similar garb. The Scottish accent is plainly audible in the dialogue, and the "dummy" is reported to give a faithful imitation of Harry Lauder during the converse. Arthur Klein is arranging the opening engagement, which may be at Proctor's, Newark, July 12.

MCALLISTER IN "HAMLET."

Next week at Keith-Proctor's 125th Street Paul McAllister, who but lately concluded a stock engagement at Hurtig & Seamon's 125th Street Music Hall, will appear in his own condensation of Dr. Furness' edition of "Hamlet." It will be the first trial for Mr. McAllister and vaudeville of Shakespeare.

Mr. McAllister is a prime favorite in the upper section of the city. Last week Beatrice Morgan played a travesty with the immortal bard as the subject, but the etching from "Hamlet" from the advance notice is to be seriously presented.

The management of the house and actor object to having it described as "sketch," "skit" or "act," but they do not otherwise describe it.

PASTOR'S MAY PASS.

"Pastor's" may pass as a vaudeville theatre on Fourteenth Street. Mr. Pastor is not quite certain whether he will retain the theatre for another season or no.

Mrs. Pastor would prefer that the veteran Tony retire from the show business, he having of the world's goods enough for his family's future, but Mr. Pastor has not decided. He may remain at the old stand or move uptown.

If Pastor vacates, the house will continue with moving pictures, it is said. A few vaudeville numbers are now given with the pictures offered as the summer entertainment at Pastor's.

WESTERN HOUSE'S OPENING.

Logansport, Ind., June 25.

The new Broadway Theatre will open June 29 under the management of Geo. W. Sipe. It will play vaudeville. The Famous Heim Children will be the feature of the initial bill.

SATISFACTORY OUTLOOK.

In a conversation this week on show conditions for next season Walter Vincent, of Wilmer & Vincent, said:

"We are so far satisfied that there will be a readjustment of business conditions in our territory by the opening of the coming season we have decided to go ahead along the same lines as we did last year.

"Already there has been a widespread resumption of industries in Pennsylvania, closed down for some months. I believe that the reaction will commence very soon. If I thought for a moment that the theatrical business was going to be as slow for a long period, we would change our policy to something at which we could be sure of making a profit. But the closing months of the season were exceptional and abnormal. By the early part of September business will be improved immensely in our territory, we feel sure, and, acting upon this conviction, we are going to give first-class vaudeville on our circuit."

BILL POSTING TROUBLE.

Atlantic City, June 25.

Through a mix-up with a bill poster, Nixon & Zimmerman have accepted a page advertisement in its new Apollo Theatre program from the opposition, Young's Pier. It is said that shortly an electric sign calling attention to the Pier will flash from the Apollo.

EARLE REYNOLDS AND NELLIE DONEGAN.

VARIETY presents on its front page Nellie Donegan and Earle Reynolds, the big feature of Anna Held's "Parisian Model" the past two years.

This clever team have gained worldwide prestige by the many wonderful feats and pretty dances they accomplish on the little ball-bearing roller skates. The act they are now presenting in vaudeville is little short of marvelous. Miss Donegan's representation of Adeline Genee is almost beyond human belief when one considers that instead of having a padded ballet shoe with a good understanding and purchase, this young woman has two ball-bearing rollers clamped on the toes of her skating boots. The "Human Top," during which she spins hundreds of revolutions a minute, makes an audience sit up and wonder.

Earle Reynolds features one heel and one toe "Human Top" spins and while spinning at rate of two hundred revolutions to a minute removes his clothing, considered the most remarkable feat known to human balance. The team presents one of the most gorgeously costumed acts seen on any stage in some time.

Many new numbers will be added next week (June 29) during their engagement at Keith's, Philadelphia. One in particular will be an imitation of Geo. M. Cohan and his sister in "The Yankee Prince" waltz.

The Pat Casey Agency secured the act from F. Ziegfeld early in the winter for vaudeville, and has booked the act solid for one year with the United Booking Offices.

The "Pony Ballet" have gone to their English homes. Upon returning a few weeks of vaudeville will be played before the girls join one of the Shubert shows.

VAIN PROTEST TO RATS.

Charles Falke contemplates legal action to force Fields and Wooley to carry out the terms of a memorandum contract calling for their services with Falke's new Western Wheel burlesque show, "The Fashion Plates," next season. The White Rats, of which Wooley is a member, decided against the manager when he entered a protest recently. Fields and Wooley kept an engagement toward the end of last season with the "Colonial Belles," managed by Mr. Falke.

When the company disbanded Fields and Wooley signed a memorandum agreement to play thirty-five weeks with "The Fashion Plate Show," which Mr. Falke will manage on the Western Burlesque Wheel next season.

Despite this agreement with Falke the team recently notified the manager verbally they had accepted a contract for next season with Charles Blaney to go with his "Bad Boys and the Teddy Bears."

Mr. Falke this week took active steps to prevent the future appearance of Fields and Wooley with the Blaney show and declared that he would resort to legal measures to enforce the performance of the team's obligations toward him.

"Some time ago," said Mr. Falke, "I presented my claims before the Board of Directors of the White Rats of America, submitting the memorandum contract signed by Fields and Wooley. One of the directors declared to me that the form of contract was a model of simplicity and directness and the sort of instrument he hoped to see in general operation as between the artist and manager."

"What was my surprise, then, when, after the matter had been sifted through the hands of the White Rats' counsel, I received notice that my agreement with the team was really only an option on their services, and left them at liberty to enter into other engagements at their own pleasure."

"I propose to see this matter through. The courts will pass upon the questions at issue."

The form of Mr. Falke's contract with the comedians is this, in effect:

"We, agree to work for for a period of 35 weeks at a weekly salary of \$200."

NOTIFY AGENTS TO CALL.

Vaudeville agents in the city who have submitted list of acts under their direction to the William Morris office were notified this week by the agency to call, when "bookings for next season would be taken up."

COUNTING BALLOTS.

The polls for the election of officers of the White Rats for the ensuing year closed on June 23. On Wednesday the tellers appointed to count the votes (called "the scrutinizers") commenced the tabulation of the ballots.

The result will be announced at the next regular meeting of the Rats on the evening of June 30.

The committee is composed of Al Coleman, Geo. Murphy, E. Storm, G. W. Allen and L. Reals.

Frank and Jen Latona will return from abroad to open on the Orpheum Circuit Oct. 11.

NO SHOW AT OYSTER BAY.

There will be no show at Oyster Bay this summer; at least none to amuse the President, who will rest there.

Harry Thomson, "the Mayor of the Bowery," received the information in the following letter. Mr. Thomson has been a yearly visitor at Oyster Bay, called there to amuse the Chief Executive by his observations of the lower strata of the city's population, and this year Mr. Thomson proffered his services as usual:

The White House,
Washington, June 18, 1908.

My Dear Sir:

Your letter of the 15th inst has been received and the President thanks you for your courtesy. He regrets, however, that he will be unable to avail himself of your kind offer. He will not make any engagements of this character while at Oyster Bay.

Very truly yours,
(Signed) WM. LOEB, JR.,
Secretary to the President.

Mr. Harry Thomson,
112 Covert Street,
Brooklyn, N. Y.

BECK WANTS A BALLOON.

At the Orpheum Circuit offices in the St. James building this week word was received from Martin Beck, the general manager, that while in Bavaria he had taken a flight in a balloon.

Automobiles are now passé for excitement, according to Mr. Beck, and his staff is looking forward to their chief arriving in the southern end of the suite by jumping from an aerial basket.

"WAITING."

Waiting to sign,
Looking for time,
Holding down chairs up in Casey's.
Why has he shook me?
If he doesn't book me
I'll soon be working at Macy's.
Soubrette.



JAMES B. DONOVAN.

"King of Ireland,"

And his prize Winning Dogs,

"Sport" and "Queenie."

The above photograph was taken at Mr. Donovan's home, 3195 W. 92d St., Cleveland, O.

100 ACTS ROUTED.

Of the 170 acts engaged by the coterie of smaller managers in the United Offices, 100 have been routed, according to one of the managers this week.

The routing has placed the acts passed upon, but has also brought the smaller managers' attention to the fact that while they have the "body" of a majority of their bills for the coming season, they are without the necessary features.

The salaries agreed upon for the acts routed, as far as can be learned, show no deduction from the payment made last year for the same numbers. The smaller managers are said to have thought they would secure acts from 15 to 20 per cent. cheaper, and to achieve this object formed the group known as the "Smaller Managers" in the agency. Now some are asking themselves what good the formation did them.

TRAINER RECEIVES JUDGMENT.

Judgment was entered in the New York Supreme Court Monday in favor of V. F. Wormwood, the animal trainer, in his suit against Felix Reich to recover five weeks' salary under a contract made in 1906. Wormwood's claims were ordered paid in full to the amount of \$965.

The testimony of the plaintiff was to the effect that after playing a fair for Reich at St. Johns, Canada, in 1906, he received notice of cancellation for four weeks following.

Wormwood declares that he did not even receive payment for the fair at which he worked. The defense attempted to show that the animal act played by Wormwood was not given as it had been represented and did not give satisfaction to the managers with whom Reich had booked it.

BILL TORN UP.

At 1 o'clock last Monday afternoon Robert E. Irwin, manager of the Fifth Avenue Theatre, found he had but five of the eight acts programmed for the show.

The 3 Constantine Sisters declined to be first in the bill and resigned. Emma Carus did not admire her billing so she quit, while Marie Stuart (White and Stuart) had to cause the cancellation of "Cherie" through illness.

With an automobile and deep determination, Manager Irwin rounded up Bert Leslie and Company, Edna Luby and Mayme Remington, with the latter's "Picks." The show then proceeded.

During the matinee three electric fans played upon Mr. Irwin. By the evening performance he was again normal.

SOME S.-C. BOOKINGS.

The New York office of the Sullivan-Considine Circuit announces the engagement of the following acts for early opening on the S.-C. time: Carroll Johnson (single act), Edwin Keogh and Company, Barney Fagan and Henrietta Byron, The Finneys, The Kratons in "Hoopland," and Zeno, Jordan and Zeno.

Loney Haskell says: "Now that Gov. Hughes has stopped betting on racing I must take vaudeville. It is a better tonic than a bookmaker's roll."

HAND IT TO CHUMMIE.

While all this talk about "sheath" gowns is going the rounds, why not give Chummie La Mar, the English singer, credit for wearing the first one that appeared on the American stage? In VARIETY, July 27, 1907, long before the cables were weighted with excited comment on the two daring young French dressmakers' models who appeared at the Longchamp races in Paris garbed in the shocking "sheath directoire," this description appeared under New Acts:

"Chummie La Mar comes over from England for her first American appearance with a marked English accent, but the young woman brought over a new wrinkle in dressing for the vaudeville stage. . . . Miss La Mar wears it after her second song. The costume is a silver embroidered decollete gown, overlaid with black net covering. On the right side from the waist down the skirt has a partly concealed opening, although the aperture is permanent. To meet the exigencies of sudden drafts, Miss La Mar's lower limbs are encased in a nice-looking pair of tights, or at least, what could be seen had that appearance. Chummie isn't extravagant in the display."

If that isn't an adequate description of the new "sheath" gown as we understand it, what is?

GENEE DRAWING CROWDS.

London, June 17.

It is just a week since Adeline Genée, fresh from her American triumph, reappeared at the Empire. Genée is a great draw here, and is bringing the crowds to the place where she became world famous.

Seventy people surround her while on the stage. Forty take part in the dances.

The production at the Empire is an elaborate and lavish one. The management has been really extravagant in the costumes and settings. The ballet ("Coppelia"), in which Genée appears, runs about one hour in two scenes. The dances were arranged by Alexander Genée.

The Okabe Family and Albert Whelan both do well in an early position on the bill. Vasco, "The Mad Musician," keeps the audience in its seats until intermission.

HITCHCOCK ENJOINED.

Raymond Hitchcock played at the Circle Monday evening in the role formerly taken by James J. Morton. Mr. Morton delivered a monologue between acts.

After the performance, Hitchcock was served with an injunction issued upon the application of Henry W. Savage and others, restraining him from appearing under any but the Savage management. Argument was to have been made yesterday whether the restraining order should become permanent. On Tuesday the injunction was modified to permit Hitchcock to play until the matter was argued.

The Circle management is said to have advanced Hitchcock \$15,000 on the engagement entered into with him. Flora Zabelle postponed her appearance, and will abide by the decision of the court in her husband's case.

Ed Holt will lead "The Maid and the Manicure," taking the late Eugene Jepson's character.

LONDON NOTES

VARIETY'S LONDON OFFICE.

418 STRAND, W. C.

(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

London, June 17.

The Zancigs are still playing about in the halls.

Bella Belmont is here and will open in a London hall next month.

The Chinese baritone, Lee Tung Foo will appear at the Coliseum.

Maud Edna Hall and Carleton Macy are booked to open at the Tivoli, August 3.

Bellman and Moore and Cameron and Flanagan will appear at the Oxford August 3.

The Prince of Wales was in the audience which greeted Genée upon her re-opening at the Empire.

Boanquet will shortly appear in London with a musical sketch named "The Poor Fiddler's Windfall."

Ted Marks is back from Paris where he has been spending a few days with Billy Gould, who will return shortly.

Paul Murray, the Morris manager here, was presented with a handsomely engraved locket by his former colleagues in the Moss-Stoll offices.

Harry Lauder will receive \$3,000 weekly during his American appearance under a Morris contract, and \$6,000 if two houses weekly are played.

Six thousand people were present at the Sunday concert given at Blackpool Tower June 7. Sacred songs only were sung. Harry Lauder appeared.

Terry and Lambert have returned. They open on the Moss-Stoll time. One of the objects of the return trip is to secure a postponement of foreign engagements which will enable them to take up proffered American contracts next season.

The "copy" act of Rice and Prevost, formerly known as "Price and Revost," have changed their title to Green and Wood. The act is booked for next season in America under a Klaw & Erlanger contract. So are the Willing Brothers.

Milt Wood, who has just finished four weeks in the provinces, will make his London debut June 27 at the Oxford. After eight weeks more on this side, Mr. Wood returns to the States, where he has 43 weeks on the United time.

When Eddie Clarke's "Winning Widows" struck town they all but caused a riot on account of the big hats they flashed. When crowds began following them, four of the girls thought it time for action, and they are now wearing regulation bonnets, but the other two are game. It looks as though they would stick to the finish with the merry lids.

The Tankard on Kensington Road has lost its host. It was a favorite resort for "pros." Ebron, who had presided there many years, died June 5. Years ago while he was attending the Derby, his little child, left in charge of a nurse, accidentally fell out of a window. Her death was such a blow that on each recurring Derby since, Mr. Ebron has been ill or morose. A third paralytic stroke carried him off.

ENGLISH COPYRIGHT BILL.

London, June 16.

A new copyright bill will be drafted by a committee appointed by the Variety Artists' Federation. Influence will be brought to bear to have the measure introduced in Parliament, with the hope it will be passed.

The object of the bill is to protect the artists in England against the pilfering of their material, from monologists to sketchers. The agitation in the-trade papers just now over "copying" has increased the interest in the proposed new law.

There is a similar one in kind before Congress at Washington affecting artists in America who wish to preserve their stage originations to themselves.

HUGO MORRIS REMAINS IN LONDON.

London, June 16.

It will likely be late in the fall before Hugo Morris, the Morris Circuit representative here, will return to New York. Before Mr. Morris leaves, Paul Murray, the manager of the Morris London office, will visit America to familiarize himself with acts over there. Upon his return Hugo will go home.

The reports spreading about that the Murray addition to the Morris staff pre-saged some kind of a Stoll-Morris understanding are given no belief. It is not thought there are the slightest grounds for them. Mr. Murray is young, quick as lightning and understands the vaudeville business in Europe thoroughly. He is highly esteemed by Oswald Stoll, for whom he was private secretary, but according to report saw a larger opportunity as manager for Morris in London than could be immediately promised by the Moss-Stoll office.

OBITUARY.

Billy Pearl, the original "Pearl," of Marion and Pearl, and one of the first teams to introduce acrobatic dancing, with singing, died on Wednesday at his home in Paterson, N. J.

The deceased was 42 years of age, and had been on the stage for about 25 years.

LILLIAN WALTONE.

Lillian Waltone, of Smith and Waltone, singing sketch, died June 13 at the Policlinic Hospital, Chicago, while undergoing an operation for cancer.

In private life she was Mrs. Edward Smith.



PARIS NOTES

By EDWARD G. KENDREW.



Paris, June 16.

The greatest soiree of the whole year for the summer resorts of Paris is the Sunday night of the Grand Prix horse race at Longchamps. It is then managers expect to catch a share of the money profigately flung around by the lucky backers of the winner. Paid puffs in the daily press describe the merry times at such and such an establishment, attracting thousands who have journeyed to the gay city for the sports. They find the ordinary programs, with an extra dose of lime light perhaps. And for this, in most instances, the prices of admission are raised—even more than doubled.

Such was again the case on June 14, when we celebrated the victory of W. K. Vanderbilt's horse "Northeast," which had won its owner over \$70,000 that day, the Grand Prix de Paris being the highest money prize of any race in the world now contested.

Some of the music halls do throw in an additional good item for the occasion to give the program a sporting character. The Folies Marigny this year, for instance, engaged Tommy Burns to specially appear and spar a minute with Pat O'Keefe just to show himself to the audience as the champion of the world, which title he retained by his encounter the night previous at the Paris Bowling Palace with Bill Squires. Emma Francis, Miss Lawler and Tortajada were added to the cast of the Revue.

The Moulin Rouge and the Jardin de Paris likewise gave a display of fireworks (the kind of side shows Martin Beck could not digest when here). The new revue in itself, however, is going well since the 12th, and includes May de Souza, Mlle. Mistanguette, Max Dearly, Fred Wright, etc. As a matter of fact we have revues everywhere, except at the Alcazar d'Ete, and we are to see wrestling matches there after July 1.

While on the subject of attractions in the gardens or auditorium, I will explain that many of the vaudeville theatres in the French capital exist, to a large extent, on the promenade. It is usual here to have long pauses, at least two during the evening, and this gives a big opportunity for the bars to do business. It is on these takings that the largest profit is realized, for there is no authors' society or charity commissioners to step in with a legal claim of 15 per cent. on these gross receipts. They call it the "limonade" here—so naturally some inducement must be given for the public to stroll around during the entr'actes and finally take seats at the tables where drinks are served. Thus we have the Italian singer or so-called tzigane orchestra and other attractions within easy distance of the promenade, which, however, I firmly believe does not interfere much with the show on the stage. Yet I have noticed that halls which depend too largely on the limonade are the first to fall, and it is only the genuine variety program on the stage that pays in the long run. The

majority of people drop into a music hall for the show and not to get refreshments, and a strong entertainment on the stage, and not attractions in the promenade, should be a manager's trump card in drawing the public to his establishment.

The real season in Paris is ended, and the following vaudeville resorts have put up their shutters for the dog days: Alhambra (to re-open September 1); Folies Bergere (until about September 8); Eldorado, Palais de Glace, Gaité Rochecouart (middle of August); Casino de Paris and Ba-ta-Clan. The Nouveau Cirque will not close until July this year, and then for only about six weeks. The Olympia stops at the end of the month for alterations in the seating accommodation, which will take until the middle of September. The Etoile Palace closed on 14th for the enlarging of balcony and stage, whereby this popular hall will be afterwards classed by the tax assessors in the "first category" and permitted to have as many sets of scenes as required. In the past it has only had four changes, turning on hinges (being taxed as a cafe concert, and paying a lower rate than a music hall), which interfered somewhat with certain artistes' business who traveled with special scenery. It is to be ready again by third week in August. Mr. Pasquier, administrator, had a special benefit performance on 15th, to finish the season.

As I have already mentioned, when the Folies Bergere opens again it will be under new management, bearing the name of Bannell & Dumien as directors. Both have long been associated with this famous vaudeville house, the first as manager for the Isola Brothers, the latter as a large stockholder. But there are others in the enterprise. Mr. Clement takes a share-in the responsibility, and I hear that Mme. Caroline Otero, the well known Spanish beauty, has also a strong financial interest. Dame Rumor goes so far as to say that Otero will boss things a bit; that she will give her advice or veto to all future bookings of the Folies Bergere, though she herself will not play at the hall more than two months each year. There is likewise a report that a member of the French aristocracy (there are still a few left) is interested in the venture—but there is nothing astonishing in this.

"A NICE 5c. HOUSE."

Chicago, June 25.

The following letter has been received by F. R. Merritt, the blackface comedian:

"Jacksonville, Ind., May 15.

"Mr. F. R. Merritt:

"I will run a 5c. show next week, two shows a night. If you want to come I will give you \$20 to come next week. You can get board and room at hotel for \$5 per week.

"I only run two shows each night, but you must change your songs and monologue every night, so if you can come send photos at once.

(Signed) H. O. McGee, Mgr."

"P. S.—Have a nice house; big stage; answer quick."

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

"Luna" Park, Coney Island, June 20.

Editor VARIETY:

I have read the letter in VARIETY explaining the (lady) "somersault on horse-back unassisted," in which the writer (Josie De Mott) states whether the ring be pillowed with flowers, feathers or human beings makes no difference.

We'll leave the feathers there, they may be useful, but take away the human beings, and that makes all the difference. They may be of no assistance when the rider is starting for a somersault, but they are very useful when she is coming down to help place her or prevent a fall.

I have seen all the lady somersault riders in this country for the past seven years who have appeared in public. I never as yet have seen one turn a somersault without being well guarded by men around the ring.

I am not claiming any championship honors for my daughter (Elsie St. Leon). I say she is the first in America to do somersaults without a bodyguard or human mechanics stationed around the ring. Therefore her somersault is unassisted.

Alf St. Leon.

Pittsburg, June 20.

Editor VARIETY:

For the benefit of those who remember us when we were considered clever, we wish to state that during our engagement at the Grand Opera House, Pittsburg, the management succeeded in re-writing our sketches "Hooked by Crook" and "A Hero," so that now (as they say in Washington) "they do not offend the ear of the most refined lady."

Of course as the sketches now stand, they are no earthly use for vaudeville, but if there are any agents in New York who want a first class attraction for a Methodist Conference, a rally of the W. C. T. U., or a mother's meeting, kindly telegraph at once, our expense.

Or we might, at the right money, be induced to get the sketches back in their original forms to serve as the horrible example for some monologue graduate,

who is lecturing on the degeneration of vaudeville.

Homer B. Mason and Marguerite Keeler Co.

P. S.—For a return engagement here, we are using a dramatization of the Book of Job.

New York, June 20.

Editor VARIETY:

The letters published in which "Silent" Tate and "Silent" Mora claim the priority for the title "Silent" interest me. Eighteen years ago I used "Silent" as a trade mark, calling myself then "The Silent Comique."

The first in my opinion to introduce the "Silent" title was Frank McNish, who named his act "Silence and Fun" 25 or 30 years ago.

Bert Marion.

HEAVY FORFEITS.

Since March 1 the Empire Circuit Company has collected from Cramp & Co., of Philadelphia, over \$5,000, forfeits for the non-delivery of the Williamsburg Theatre completed.

A provision in the contracts under which Cramp & Co. undertook the construction of the theatre read the firm was to pay a forfeit of \$100 a day for every day after March 1 it required to finish the work.

The interior decorating work on the house was this week let out to the Ram-busch Decorating Company. The contractors will be out of the place within a few weeks.

Max Hoffman has purchased an automobile (new) for his wife, Gertrude, and Max is spending all his spare time in "trying out" the machine. It ran all right last Sunday, the first showing.

Charles E. Taylor is manager for a traveling vaudeville company put out by the Park Booking Circuit Company to play the circuit of parks in New England for which the concern supplies attractions. The statement that Mr. Taylor was located for the summer in East Hampton was an error.

WILL BOOK INDEPENDENT.

Joe. Shea, of (J. B.) Morris & Shea, said this week that his firm would book independently in all their vaudeville houses next season. They have theatres at Gloversville, N. Y.; New Britain, Conn.; North Adams and Fitchburg, Mass. Two more will be added to the string by Sept. 1.

The granting of a United franchise to Geo. A. Whitney, the manager of the Whitney Opera House, Fitchburg, would not interfere with their vaudeville policy there, Mr. Shea added.

LEVENTRITT'S ACCIDENT.

Last Saturday Geo. M. Leventritt, the attorney for William Morris, Inc., sailed for England under directions of his physicians, who advised retirement to his stateroom during the voyage.

Mr. Leventritt's trip was taken as the result of a peculiar accident. While on the elevated road bound homeward recently Mr. Leventritt felt a speck blow into his eye. Not disturbing him, he gave no further thought to it until the inflammation caused by the small bit hastened the lawyer to an eye specialist, who discovered the sight of his right eye was temporarily gone.

The ocean voyage was advised to afford the necessary rest and quiet it was believed Mr. Leventritt would not obtain at home, owing to his activity.

"IN DAKOTA."

(A Domestic Drama).

By W. L. Vandenberg.

ACT I.

Association.
Admiration.
Adoration.

II.

Aspiration.
Annunciation.
Acceptation.

III.

Anticipation.
Annexation.
Acclamation.

IV.

Alienation.
Altercation.
Accusation.

V.

Application.
Affirmation.
Adjudication.
Curtain.

Note.—A year is supposed to elapse between Acts III. and IV.; 90 days (in Dakota) between Acts IV. and V.

CURED A FEW HACKDRIVERS.

Asbury Park, N. J., June 25.

Unmolested Walter Rosenberg walks the streets of Asbury Park wherever and whenever he wills. It was not always thus.

Mr. Rosenberg is connected with the management of the Casino. Frequently he comes to Asbury from New York. At the depot there is a horde of cab or hack-drivers, a very gentle class, many born and bred on the salty water.

Quite often the hackdrivers and Mr. Rosenberg would inform one another what each thought of the other. The drivers moulded themselves into a union of disgust, appointing a committee of one to take the wind out of Mr. Rosenberg's sails.

This was attempted one day last week. When Rosenberg stepped from the train, the "committee" indulged in some airy persiflage. Mr. Rosenberg remarked if the hackdriver did not restrain his thoughts it would become necessary to send forth a call to arms. The driver contemptuously inquired in what form the battle would commence. Rosenberg mildly answered via a punch on the nose. The driver said he would give Rosenberg \$10 to punch him just once. Rosenberg replied as he did not punch for a vocation, the driver could keep his \$10; also the punch Rosenberg handed him at the same moment.

Then the union assembled. Three are still in the hospital, but the theatrical manager bears a few marks.

Now Rosenberg enjoys the privilege of the depot and city, together with the respect of the Hackdrivers' Union.

It's mighty difficult to drag Edwin Miner around to Empire Circuit meetings and costumes these days. On Monday he launched the good ship "Flobunk," a fifty-six foot motor vessel, with an exterior like a silver service and a six-cabin interior like a Harlem apartment. Since the yacht slipped off the ways at Morris Heights no one has been able to get into communication with Mr. Miner. He will make his summer headquarters aboard cruising in the nearby waters. "Flobunk" is a combination of the nicknames of the owner's two children.



SPISSELL BROS. AND MACK.

Concluding an engagement of forty-five weeks on the United Booking Offices' time, Spissell Bros. and Mack, the eccentric comedy acrobats, sail next Wednesday morning (July 1) on the new steamer "Rotterdam," and now take the opportunity to say "au revoir" to all their friends, trusting to see them over here again very soon.

SNAPPING THE WHIP OVER FILM RENTAL EXCHANGES

Edison Licensees Impose a \$5,000 Fine Upon a Western Bureau on the Claim that It Violated Its Agreement.

At a meeting of the Edison Company and its licensees late last week the case of a Western film renter, who was alleged to have violated his contract with the manufacturers by selling a reel of film (an Edison product, according to report), was brought up for discussion. No definite action was taken at the time, but it was practically agreed by the conferees that the offense should be punished by a fine, assessed at the time at \$5,000.

This amount was practically decided upon, but was not definitely fixed at the first meeting. The licensees and the Edison representative met again Thursday afternoon at 3 o'clock to make the fine official or call it off, but no statement was made after the meeting.

The "Views and Films Index," generally accepted as voicing the sentiments of the Edison licensees, calls the action "a master stroke of discipline," and goes on through three columns of more or less discursive matter to explain that it will effectually correct the disposition of association members to break away from their agreements with the Edison Company in the matter of rental schedule.

According to the same publication, the firm in question sold films to a traveling picture show and upon evidence being adduced to this effect before the Edison Licensees' Association, the fine was imposed. When this rumor gained currency several explanations were offered.

One was that there had been no fine, but that the item of \$5,000 was in dispute in the auditing of the rebate account between the American Vitagraph Company and Pathe Freres, manufacturers, and the renting concern, and that the manufacturers had declined to pay the rebates due June 1 until the rental firm had explained certain allegations concerning its suspected sale of films. The exchange people denied that they had violated any provision of the Edison agreement and offered to let the manufacturers go over their books and inspect their shelves. This offer was not taken advantage of.

Mr. Berst, general manager in this country for Pathe Freres, said, when questioned on the foregoing reports:

"Whatever has been done in a matter of this sort is confidential and I cannot comment upon it in any way."

"How does it happen," he was asked, "that Edison licensees are able to enforce a fine instead of bringing such a matter into the courts as a breach of contract suit and there have it adjudicated?"

"That is very simple," replied Mr. Berst. "If any renter abrogates his contracts with us, we are at liberty to go to him and declare that we demand damages. If he sees fit to pay the penalty for wrong-doing and still hold his business connection with us, all very well. If, on

the other hand, he refuses to accept our terms, we are under no obligation to sell him goods in the future. I need not say that this procedure is justified by widespread business custom."

No information could be gleaned from the Edison headquarters, 10 Fifth Avenue. Dr. Dyer, Mr. Gilmour and Mr. Moore were away when a VARIETY representative called and Mr. Dyer's assistant, Mr. Hauser, could not give any facts concerning the matter. He even said that he had had no knowledge of it and was surprised that the "Index" had given it publicity. Mr. Berst expressed surprise on the same score.

If the licensees hold to their reported intention this will be the first case of the sort since the Film Service Association was formed. Several members have been expelled, but no fine has been imposed and collected up to this time.

EXHIBITORS WILL RESIST INTERFERENCE.

Messrs. Joseph Driscoll, A. Weiss and Portale were appointed a committee at the last meeting (June 19) of the Moving Picture Association of New York, the local film exhibitors' organization, to investigate and co-operate with the renters and others who intend contesting the ruling of the Tenement House Commission affecting moving picture places situated in tenement houses.

Milton Gosdorfer, the secretary pro tem. of the meeting, has issued a statement that the Association will make its influence felt in the effort to resist municipal interference. Thos. J. Gilleran, counsel for the Association, will represent the various interests involved in any proceedings to be taken.

A call has been issued to all moving picture exhibitors of Greater New York who are not present members of the Association to make application for admission at once. The secretary will furnish full information at the Association headquarters, 1291 Lexington Avenue.

WESTERN SECRETARY APPOINTED.

A Film Service Association bulletin, just issued by the Executive Committee, announces the appointment of Luke H. Mithen, a Chicago attorney, as the Association's Western secretary, with offices in Ashland Block, Chicago, Ill.

This office will handle all business for the territory west of Pittsburg and including the South to the Gulf of Mexico and West to the Pacific Coast.

D. McDonald continues to act as the National secretary with offices in New York. The bulletin requests members to communicate with the secretary nearest them on all association matters.

GILMOUR TO SAIL.

William C. Gilmour, of the Edison Company, has made all plans to sail for London July 1.

CHANGES IN PROSPECT.

Questioned as to present moving picture trade conditions a prominent licensee of the Edison Company this week said:

"As a matter of fact there is nothing to say just now as to movements in the moving picture business. We are waiting. Until the convention of the Film Service Association, July 11, there will be no developments. That is the date toward which we are all looking and I think it will bring forth radical changes in the present system of doing business.

"In all probability there will be a change, partial at least, in the personnel of the association directors. Another thing that will probably come in for a radical change is the prevailing minimum rental scale covering 'third run' material.

"It is extremely difficult to divide the trade feeling on this point sectionally, but it seems to me that the South and East are in favor of the entire elimination of the schedule, while the West is in favor of the continuance of the present scale of prices as established at the Buffalo convention.

"Sentiment on this point is widely divergent and every degree of opinion is represented, but I believe that the summary I have given you will turn out to be the sense of the convention."

Another big New York renter, one of the largest in the city, declared his opinion that when the association members assembled they could by proper argument be brought to see that the perpetuation or continuance of the present association directorate and the Buffalo scale of rental is in the best interests of the business.

In any event the trade generally is wide awake to the possibilities of the coming conference and everybody is alive with interest, to the exclusion of small quarrels and disputes which have engaged their attention during the past few months.

NORDISK GETS AWARD.

At the Cinematograph Exhibition held in Hamburg, Germany, the first prize, a gold medal, was awarded to the Nordisk Film Company for the excellence of their productions.

MOVING PICTURE REVIEWS

"A Double Suicide." Manhattan.

Pathe Freres gave the touch of sensationalism to "A Double Suicide" in the title. There is a thrill once, then the audience immediately knows it is a comedy series, and it would have been helped greatly by another name. In these days of poorly judged subjects, when "A Double Suicide" is thrown upon a sheet to inform the house of the next picture, the sensitive might leave the place—and no one would blame them—for it is easily within the range of possibility that a double suicide might be shown. In the Pathe picture two lovers who are forbidden to marry enter into a compact to die. Each attempt is thwarted in the nick of time, until the finale, when charcoal fumes fall through the arrival of the police, and the parents relent. Still, the suggestion of death is not the best theme in the world though comedy is made of it. The humor seems refrigerated. *Sime.*

"A Victim of His Honesty." Manhattan.

By a twist of the pen "A Victim of His Honesty" could have been made an interesting picture, with a very pointed moral. As it is, it is a dreary subject with a hanging in plain view to the cutting down of the corpse as a finale—to teach the young the fruits of integrity. There is not the slightest reason for the presence of this gruesomeness. A beggar finding a wallet with money bears the contents to a police station, where the woman who lost it is entering a complaint. The police lock the beggar up as a thief, although the fact that he returns the money to the woman (in the picture) seems to be evidence of the absence of criminal intent, and low-browed, indeed, is anyone who fails to catch this phase of the subject. It simply puts forward the length the sensation believers will go for an effect. Thrust into a cell, the beggar concludes life is not worth living if the reward for honesty is imprisonment. In despair he hangs himself to the grated window. The police and the woman, advised by a third person the beggar is innocent of crime, rush to the cell, when the body is cut down. The poor lunatic who devised this picture would not even allow the beggar to regain his life in the picture, but obliged the police and woman to leave the cell bareheaded. This to inform the audience the beggar with honest instincts is dead. There are two noticeable points to the series, other than the viciousness of the subject. They are the splendid pantomime of the beggar, and the awfully crude "faking" of the interiors. "A Victim of His Honesty" would best help the moving picture industry if all of the films of it were purchased in a lump and burned. *Sime.*

"When Casey Joined the Lodge." Colonial.

The name of this picture would sufficiently describe it if an adequate sequence were followed in the series, but after it is all over, one asks what it is about. Presumably Casey is initiated into a lodge of some sort. That might have been very funny if it really happened. It could have been almost as funny if it didn't. It's not even near-funny as presented by the American Vitagraph Company film. The picture is just a foolish lot of stuff apparently thoughtlessly thrown together—and without humor—which is the supreme object of the picture. Resort to the French methods has been made by sudden disappearances through explosions; going to heaven on the air-line; the sudden return to earth, etc., not at all comical since the days of "Punch and Judy." Neither is there travesty—if it be so intended—in the Hebrew policeman, and the "faking" of interiors deserves the medal for carelessness. A bar-room scene showed a towel plainly painted on the front panel of the bar. This is about the record. *Sime.*

Maurice Levi and his Star Band are proving a healthy magnet for Manhattan Beach, where there is no other amusement attraction of any kind this season. Mr. Levi has made an arrangement for "I'm Afraid to Come Home in the Dark" worth going many miles to hear.

"CYCLO-HOMO" PRODUCED AT THE COLONIAL, CHICAGO

Henry Lee's Continuous Moving Picture of the World's Famous Places and People Enthusiastically Received.

Chicago, June 25.

The heralded production of Henry Lee's "Cyclo-Homo" ("Circle of Mankind") had its premier at the Colonial Theatre Tuesday evening before a good sized and interested audience, which manifested approval and rendered a verdict of triumphant success and artistic achievement for Mr. Lee and his associates, who not only furnished an entertainment which is unique in construction but highly instructive and decidedly meritorious.

"Cyclo-Homo" is a combination of Mr. Lee's impersonations, so familiar to vaudeville under the caption of "Great Men, Past and Present," a Burton Holmes' travelogue, and animated pictures, encircling the world. Seeing "Cyclo-Homo" once is equivalent to six months' desultory reading. A schoolboy can learn more from one evening's performance than from a year's work at school. "Cyclo-Homo" is educational.

The presentation is divided into three parts: "From New York to Shakespeare's Tomb at Westminster Abbey;" "From London to the Vatican, via France, Germany and Russia," and "From Venice and Naples back to New York, via Suez, British India, Japan, Philippines, Hawaii, 'Frisco and the Trans-Continental Tour."

Part One.—The show opens with stereopticon views showing New York in 1650, and following several scenes from colonial history also a picturesque motograph of Niagara Falls in winter. Mr. Lee appears as George Washington, with Mt. Vernon as a background. Edgar Allan Poe's cottage at Fordham is next shown, and Mr. Lee faithfully portrayed this most original genius of American letters, delivering several verses from "Annabel Lee." Views of New York were followed by an impersonation of Mark Twain in one of his famous satirical stories.

The trip across the Atlantic, with Mr. Lee on board, was markedly realistic. Ireland is reached, showing the typical characters, thoroughfares and points of interest in Dublin. Mr. Lee visits Richard Croker at Glen Cairns. Queenstown, Cork and Belfast are visited, and Scotland is the next stopping place. The motion pictures, showing the sea breaking on the crags at Port Errol and the Falls of Loch Ayr, were excellent. Mr. Lee portrayed Andy Carnegie at Skibo Castle. From Edinburgh and Tullack Mountain the audience is carried on a ferrying coach to Stratford-on-Avon, and Mr. Lee interprets William Shakespeare. The First Part fittingly closes with the immortal William's epitaph.

Part Two starts at Warwick Castle and Euston Station, through London, arriving at the Old Curiosity Shop, where Charles Dickens comes on. Stereopticon views in London are succeeded by an excellent series of films woven around King Edward VII. President Falliere of France is next seen, meeting Edward at the French Exhibition in London. After leaving Edward's yacht—a fine film—

and the Victoria Station, one is taken to Calais, thence to Paris, where its most famous buildings and thoroughfares are shown. Germany is next, Mr. Lee impersonating both Emperor Wilhelm and Bismarck. Scenes from Berlin were followed by a film showing Wilhelm visiting an Italian warship. One picture "Man Overboard" and the lifeboat manned by Italian sailors riding billows twenty feet high brought a storm of cheers. Mr. Lee's portraiture of Count Leo Tolstoy and Czar Nicholas, likewise a bear hunt in mid-winter, were realistic. A panorama of Nice, views of Monaco and Monte Carlo, Venice Canal at carnival time, and scenes from the Tiber, Rome and vicinity, paved the way to the Vatican, where Mr. Lee delivered one of his best portraitures, Pope Leo XIII.

Part Three is views of the Vatican, a motograph of Rome and Vesuvius in eruption, and pictures of excavations at Pompeii and Herculaneum, most instructive. Egypt was next. An Arab wedding in Cairo was much liked. British India, with a Rudyard Kipling impersonation, Shanghai, Canton and Hongkong were projected, and "The Flowery Kingdom" was reached. The Japanese slides are resplendent in colors. Mr. Lee's Mikado was a good bit of characterization. Singapore and Manila came next. At the strains of "Hot Time in the Old Town," and at the sight of the U. S. Infantry in Khaki, the audience was aroused to a patriotic pitch. The party stopped at Honolulu. Surf riding by the natives, judging from the film, is an exhilarating but dangerous sport. The harbor of 'Frisco appeared beautiful from the steamer deck. The scenes of 'Frisco were interesting, particularly Chinatown and its denizens. A covey of prairie dogs in Montana was unique. Passing through Salt Lake and Omaha, Mr. Lee stopped at Lincoln, Neb., and the Commopner steps forth. Owing to the lateness of the hour, his impersonations of William Jennings Bryan, Abraham Lincoln and Theodore Roosevelt hardly evoked the enthusiasm anticipated. They were evidently hurried, too. The views in Chicago were from old photographs, a defect that should be remedied.

The entertainment, as it stands, is much too long. It closed at 12:15. In spots the change from one slide to another was painfully slow, but doubtless the show will be planed down to meet the proper time requirements. It seems a pity, however, to be compelled to eliminate any of the material. The idea of "Cyclo-Homo" is comprehensive and laudable. It is a rare combination of recreation and education, the latter being a consideration that is too often sadly neglected in the misdirected pursuit of the former.

The production is given under the direction of Henry Lee, George W. Lederer and George Kleine, the latter furnishing all the important subjects and films, which are shown here for the first time.

PARKS AND FAIRS

The National Park Managers' Association, which was left in a state of confusion by the sudden retirement of C. Oberheid, its managing director, is in process of reorganization. J. J. Weaver, manager of "Lagoon" Park, Cincinnati, left for home after a ten day trip to New York late last week. He came on here to place the concern in order. It was discovered after Oberheid's departure that the New Jersey charter under which the National Park Managers' Association was operated, gave the concern no liberty in doing business, and it was immediately decided that another form of organization was necessary. Accordingly the National Park Amusement Association has been incorporated by the old directors, as previously reported in VARIETY. Speaking of the scope and aims of the new association Mr. Weaver said: "We would like to make it thoroughly understood that we have no intention of encroaching on the booking business of the established agents. We are not going into competition for general booking. Our booking will be entirely confined to the parks which hold membership in our association. We will book with outside agents, but we will state frankly now that such business will be conducted on a split commission basis. Our purpose is thus taking over our booking business is to eliminate the very prevalent habit of 'graft' in the park booking field. I have in mind two startling instances of the customs of park booking agents. Some time ago an agent booked a sister act into Lagoon, Cincinnati, at a salary of \$125. Now I knew that that sister team's regular salary was \$60. At the end of the week I gave them that amount and afterwards they admitted that was the salary they were to have gotten, the difference going to the agent. The same thing happened the same season with a high wire walker. Another point that will receive our attention is that of insuring summer parks. The rates this year are all the way from 4 to 6 per cent., an almost prohibitive figure. This excessive charge is in a measure due to the park men themselves. The underwriters have established certain rules for fire protection and many have failed to obey them. Our first move will be to insist that at the end of the season all park managers shall have their rubbish removed and shall leave somebody in charge during the closed season."

L. N. Downs, of the Beechwood Park Amusement Company, Philadelphia, makes denial of the report in VARIETY (June 6) that Beechwood Park has closed. The company operates the resort. Mr. Downs says the attendance has steadily increased since the opening, and the Park has been returning a weekly profit. A band has been engaged for the season. Concerts are given twice daily. The Kemp Sisters' "Wild West" have played the park continuously from the commencement of the season, and Mr. Downs says the reports of the park having closed were probably circulated through several undesirable concessionaires who were at Beechwood during the summer of 1907, but were not allowed to return there this year.

Youngstown, O., June 25.

After six seasons of vain effort Joseph Weiss has been forced to give up Avon Park as a profitless proposition. When the performers and other employees went for the salaries Saturday night they learned that the manager had left the city. Later it was reported that he had departed for Europe, leaving behind numerous creditors.

"The Plantation" at "White City," Chicago, has closed. The attraction will be replaced by a musical comedy company produced under the direction of Edwards and Montrose. Eugene Beifield is backing the new project.

C. Oberheid, former manager of the National Park Managers' Association, who retired suddenly from that concern about a month ago, is handling a small amusement venture at Fort Stanley, on Lake Erie, near London, Can. According to an officer of the Association that concern wants an accounting from Oberheid, and the latter has agreed to return to New York whenever his business gives him time, to straighten out the finances of the New York concern.

With a very large crowd at Coney Island last Saturday, one of the fairest days we have yet had this summer, the total receipts were a disappointment to the concessionaires, while the crowd did not equal that of previous years considering the weather conditions. "Nothing but sightseers," moaned the men with attractions. "No money, and if they have any, it's hung out of reach." This depressing state of affairs seems to be more a matter of universal complaint in Coney Island than elsewhere, although the general summing up of the park situation all over is the same.

A matter the concessionaires will probably take up in course of time will be the style and quality of free attraction the park is to offer. The out-door feature which attracts, but which does not hold the crowd around it will not be protested against by the men who pay for privileges, but the other kind is apt to be seriously objected to. The concessionaires apparently give no attention to this drawing away from their business, but it is a fact, nevertheless. In one park around New York City what is the biggest attraction in the enclosure is practically free, and holds a big crowd continuously, gazing in such rapt attention at the object of their vision that the most earnest "ballyhoo" efforts of the nearby concessionaires are not sufficient to cause two people to turn around. It's too much fun for nothing to expect the patrons to spend money on an unknown quantity, and it is hurting all amusements of the park.

St. Louis, June 25.

It is reported that Hashagen's Park on South Grand Avenue, is to be transformed into a regular summer amusement place and called Washington Park. The projectors continue unusually quiet about it, but the neighborhood is ripe for such diversion, vaudeville, concessions, etc., as are contemplated.

ALL AROUND CIRCUS FIGHT.

Four of the big American shows are mixing it up in a widespread billing fight in the West and Northwest, and there is little prospect for peace within a month. "101 Ranch" and the Hagenbeck-Wallace, the two independents, come into conflict at half a dozen points with the Barnum-Bailey and Ringling Brothers' outfits.

The Hagenbeck-Wallace Circus seems to have a bit the better of a race through the Northwest. The independents show at Lincoln, Neb., July 3 and Denver, July 11, while the Ringling Brothers do not get into these stands until two weeks later.

In the same way the Miller Brothers' Wild West got in ahead at St. Paul, Minneapolis and Winnipeg. The Wild West played through these towns last week, a week before in each instance. Ringling Brothers played Minneapolis on Monday and will follow the wake of the Wild West until July 1, when they play Winnipeg.

"101 Ranch" also comes into conflict with the Barnum-Bailey outfit. The Wild West goes into Great Falls and Butte, Mont., July 3 and 4, while the Big Show opposition brigade is already billing the dates Aug. 3 and 4.

RINGLINGS WANT HYBRID.

London, June 15.

The Ringlings have cabled an offer to Frank Bostock for his "hybrid" lion-leopard, now on exhibition at Earl's Court Jungle. The Ringlings will pay \$10,000 for it; Bostock paid \$7,500.

Bostock is holding back his answer. Alf. T. Ringling is on this side now and will probably look the animal over. If the Ringlings secure it, they will probably make the hybrid a feature of the Barnum-Bailey Show's menagerie.

MAJ. LILLIE SUED.

Papers were served on Major Lillie (Pawnee Bill) at Revere Beach, Boston, last week, in a suit brought by Joe Meyers to recover \$1,800 under an alleged contract.

Meyers claims that he turned a large amount of advertising over to Maj. Lillie for the "Pawnee Bill" program. The program privilege was later sold to another man and Meyers asserts that he never received payment for the business he did. Meyers has the program of the Buffalo Bill Wild West.

PAWNEE BILL DOING WELL.

Boston, June 25.

No further evidence of glanders has developed among the stock of Major Lillie (Pawnee Bill) playing at Revere Beach here, and veterinaries declare the trouble over. The animals killed have been replaced with fresh ponies.

Pawnee Bill gives a half-hour show in rather a novel way. An opaque curtain dropped in front of the grand stand cuts off the view of the arena until the show starts. Then it is raised and in a semi-circle before the audience is shown a set scene of a cowboy and Indian camp. The setting is permanent, and the whole show is given with the pretty scene as its background.

The outfit is a small one, but the material is well laid out and the show runs smoothly and swiftly. Business has been satisfactory.

CIRCUS NEWS.

MANY ACCIDENTS WITH "101 RANCH."

"101 Ranch" opened in Winnipeg Monday for two days. It will be in Canada for a week or more.

There has been a large number of accidents to the horsemen of the outfit, and several have been left in hospitals along the route, due to a spirit of rivalry among the riders. The show management invites outsiders to bring "bad" horses into the ring, and the "busters" have had only one fall from this source. Clemanto, a Mexican, "rode his saddle down a bad horse's neck," as the expression goes, after the breaking of a cinch. The horse jumped upon him and a rib was broken. In Minneapolis one of the Cossacks was left in St. Mary's Hospital. His mount fell, breaking the rider's leg. The animal had to be shot.

Lester Pegg and Oscar J. Rixson are both back in the saddle, after a short stay in the hospital. They were brushed out of their seats by guy ropes while riding bronchos. Rose Scott broke an arm in the same sort of an accident. And finally Mrs. Miller is on the sick list.

In the midst of these misfortunes the whole show seized upon the excuse for a celebration when Olive Stokes, one of the cowgirls from Bartlesville, Okla., and Neil Hart were married.

PLENTY OF LABOR.

There have been no repetitions this season of the shortage of labor that tried the patience of circus managers last year, when their mechanical forces quit, and none were available in the labor market.

Commercial conditions are different this year and the laborers are sticking close to their jobs. For this reason none of the shows has been forced to go around short handed and the process of putting up and taking down the tops is easily accomplished.

EPH THOMPSON GOES AWAY.

With grooms, elephants and family, Eph Thompson, the colored trainer, silently sailed away to Germany on Thursday of last week.

Thompson has foreign engagements, it is reported, which he will fulfill. His return to America is not looked forward to by his intimates.

CIRCUS "BLOW DOWN."

Duluth, Minn., June 25.

While playing here Monday the Wallace-Hagenbeck Circus experienced a "blow down" just as the audience was seated and the show was about to start. A child was slightly injured in the panic which followed the collapse of one side of the top.

More serious damage was done to the rigging of the artists than to the circus property. Several of the aerial acts had their rigging smashed and twisted, and the Delno Troupe was put out of commission by damage to its apparatus.

The canvas and lights were partially repaired, however, and the show was given with only a "side wall" as protection.

ELEPHANT GREETED TAFT.

Cumberland, Md., June 25.

Secretary William H. Taft, Republican nominee for the Presidency, passed through here late last week en route for Cincinnati. His train stopped at the Cumberland station, and in accordance with custom, Secretary Taft stepped out on the Pullman platform to address the populace. The first thing that greeted his sight was a trio of elephants drawn up nearby and plastered with big letters reading, "G. O. P.," the sign of the "Grand Old Party."

They were the Powers elephants, playing a local park. When Mr. Taft began to speak the smallest pachyderm of the quartet, who had been hidden in the rear ("Lou" by name) squeezed between the others and presented the presidential candidate with a big bunch of flowers.

And—listen, you other press agents—the Associated Press ordered 600 words from its own correspondent about the occurrence.

WIRTH'S GIRAFFE LANDS.

Sydney, Australia, May 3.

Wirth Bros.' Big Show is doing enormous business. A live giraffe—landed this week—is receiving more press and billboard publicity than anything or anybody previously.

The animal is billed as having cost \$5,000, excluding expenses incurred in shipping it from Hagenbeck's in Germany.

VARIETY of March 7 gives the amount paid as \$2,350, which pans out less than half the published Australian price.

When that issue was read by some of the interested parties here, one of the men rather hotly said: "How in 'ell did that paper find it out?"

PUBILLONES GIVES IT UP.

The Pubillones show is back in Cuba after a tour of Mexico. Many of the feature acts which played with the show in the latter territory have returned to America. The Castrillon Troupe and the herd of elephants which Pubillones some time ago purchased from the New York Hippodrome are still with the outfit and the show has started on a short tour in the interior of the Spanish-American island.

Conflicting reports have reached New York as to the financial success of Pubillones' invasion of Mexico against Dick Bell. One has his choice of believing that the show made or did not make money.

It is not so long ago, however, that a report from the show declared that Pubillones intended to stay in the Mexican territory until fall.

WALTER MAIN AGAIN.

An animal trainer, known to be on terms of familiarity with Walter L. Main, is authority for the statement that the circus manager has plans on foot for putting out a forty-car show next season, opening in Geneva during April.

The trainer who gave this information supplemented it with the solemn statement that the new show was to be operated with Main's own money.

TAKES DOWN PAPER.

Denver, June 25.

The Barnum & Bailey advance car arrived in Denver June 17, and billed the town heavily, announcing the coming of the show on July 27. Two days after all the Barnum & Bailey paper disappeared. The Fire and Police Board ordered it removed.

It seems the Sells-Floto Circus, which showed here on June 22 and 23 only advertised their coming through the Denver "Post." The paper's owners also own the Sells-Floto show. They used but few of the most conspicuous billboards and did not put up the amount of paper used by a medicine show.

The coming of the B. & B. advance crew angered the owners of the "Post" and Sells-Floto combination, so it is said on good authority, through political influence, very strong here, caused the Fire and Police Board to threaten not to issue a license for the Big Show unless it took down the paper and kept it down until S.-F. left these parts.

At any rate there is no B. & B. paper in Denver.

CHICAGO FIXES LICENSE FEE.

Chicago, June 25.

A ordinance was recently passed by the Chicago City Council fixing the licenses of airdomes at \$10 a day and circuses at \$300.

The new measure has been passed to provide for the several airdomes which are to be opened in Chicago, heretofore not under the amusement license law.

"BIG SHOW" TO COAST.

The published route of the Barnum-Bailey show brings them to Niagara Falls June 27. After this, according to report, the show will move directly west. It will play Butte, Mont., early in August, and from that point will go on an almost direct line to the Pacific Coast.

It was reported early this season that the Buffalo Bill show would go to the Coast, but Col. Louis E. Cooke declared this week that this had not yet been decided, no contracts having been closed for territory west of Omaha.

HOLIDAY SHOWS ONLY.

Akron, O., June 25.

Akron will enjoy its circus entertainment only on holidays this summer.

Akron is the Fourth of July date for the Barnum & Bailey show. In spite of strong opposition from the members of the G. A. R., Buffalo Bill's Wild West appeared here Memorial Day.

ADDITIONS TO "BIG SHOW."

Watertown, N. Y., June 25.

Business with the Barnum-Bailey circus has been very big for the past ten days. In New Haven, Conn., last week John Ringling and "Doc" Freeman joined the show.

Kitamura's Japs have been added to the performance, also Alma's Animals. The latter opened in Danbury, Conn., last Monday. The Ylerome Sisters, an acrobatic globe number, closed with the circus last Saturday.

"Jimmie" DeWolf, a former Barnum-Bailey agent, is now the press agent of the West End Theatre, New York.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or Reappearance in New York City.

Mr. and Mrs. Robert T. Haines, Fifth Avenue.

Mr. and Mrs. Voelker, Fifth Avenue.
Wayburn's "Broilers," Fifth Avenue.
Greenfield and Schwartz, Alhambra.

Paul McAllister and Company, 125th Street.

"Star Spangled Banner," 125th Street.
"Col. Fred," Hammerstein's.

Rolfe's "College Girls," Brighton Beach.
Merrill and Ward, Brighton Beach.

Sharp Brothers and "Six Dusky Belles," Henderson's Coney Island.

Mulan, Henderson's.
Parahlay, Henderson's.

Arcadian Four, Henderson's.

Leon (Daisy) and Green, Henderson's.
Burns and McCune, Henderson's.

Carter De Haven and Company (5).
Songs and Dances.

23 Mina; Full Stage (Special Set).
Alhambra.

After a season at the head of one of George Cohan's musical shows, Carter De Haven returns to vaudeville with a new act, which he is pleased to call "a miniature musical production." Mr. De Haven is assisted by five girls, the one who works with him throughout being worthy of mention on the program. Expense has evidently not been figured in putting on the number. The costumes are costly and pretty while the set is most elaborate. The stage is draped in purple velvet, a very "classy" background for a singing and dancing specialty. Several pretty musical numbers are introduced. The first is a sort of travesty on the tiger skin of "Three Weeks" fame, having a catchy swing, but the lyrics are a trifle questionable, and to those who have not read the book it is meaningless. The talk that went before the song is punny, and needs revision. A "patter" song after the one in "The Soul Kiss" scored strongly. There are a number of other selections all more or less catchy and exceedingly well rendered by Mr. De Haven and his young assistant. Each is followed by a dance, nicely executed and pretty, but all more or less alike. Mr. De Haven has a trunk full of good looking clothes, and makes a change every two minutes. His partner keeps pace, displaying several very fetching costumes. The chorus of four girls has very little to do other than to wear several dresses. The act, with about five minutes shorn, would make a pretty, pleasing number. It is doubtful if it is worth more than De Haven and his assistant in a straight singing and dancing act, including the costume changes. *Dash.*

Cleo Desmond.
Songs.
12 Mina; One.
Henderson's.

A very pretty voice and a routine of up-to-date songs make up Miss Desmond's new offering. She was formerly a member of the trio of Harper, Bailey and Desmond, and it seems that some such arrangement shows her to better advantage than a single act. Her lack of dancing ability is a serious handicap. With a comedy dancing partner she would do much better. *Rush.*

NEW ACTS OF THE WEEK

James J. Corbett.
Monologue.
12 Mina; One.
Fifth Avenue.

With new stories and in evening dress "Jim" Corbett reappeared in local vaudeville Monday at the Fifth Avenue. Everybody likes Corbett. This was fittingly illustrated when the gentlemanly ex-champion of the world made his entrance and exit. Corbett is a facile story-teller. His present budget has its humorous points directed against himself, and he delivers the incidents of his ring and stage experiences with an easy bearing, having an ingratiating manner which holds him in the favor of the audience all the time. Corbett's stories are liked, and one appreciated by the upper lofts especially was about the "preliminary" to a larger bout. Two bantams fiddled about for six rounds without a damaging blow having been struck, when a gallery god called out: "Hey, do youse guys room together?" Another was of Corbett's father. The elder Corbett disliked Steve Brodie through the latter having uttered disparaging remarks on Jim's prowess. The son, while showing the father the sights of the Bowery, went into Brodie's former place there, explaining to his parent Brodie was the only man who had ever jumped off the Brooklyn Bridge. Meeting Brodie, Corbett, Sr., said: "Well, you're the man who jumped over the Bridge, eh?" "I didn't jump over the Bridge, Mr. Corbett; I jumped off from it," said Brodie. "Oh! you did that," replied Corbett's father with glee. "Why, I thought you jumped over it; any fool could jump off it." *Sime.*

Fred St. Onge and Company (2).
Comedy Bicycle.
21 Mina; Full Stage.
Henderson's.

Fred St. Onge is showing his new bicycle arrangement this week with a smoothness that would argue careful preparation. Tuesday night the swift routine of straight riding and comedy went off without a hitch or miss. Two boys are working with Mr. St. Onge, a pair of straight riders who compare with the best. One does a half spin over the handle bars, then returns to the saddle after a pause, an odd and striking feat. Both ride with perfect style and look extremely well in natty street dress, while St. Onge works in some new comedy tricks that should be good for laughs anywhere. The number is laid out to maintain a ceaseless succession of movement and surprise. It opens with about four minutes of straight work by each of the boys, who get right down to feature tricks. Then St. Onge, in his usual genteel tramp makeup, comes into the proceedings with his wild riding and hair-raising falls. Working in combinations of two or three the riders keep their number running quickly and entertainingly to the finish. The close is the only weak point in the number, and some more striking arrangement should be provided to cover this. *Rush.*

Herr Grais' Baboons open on the United Nov. 9. It is a Feiber act.

Louise Dresser.
Songs.
14 Mina; One.
Colonial.

More handsome and with a bearing suggestive of a grand opera prima donna, Louise Dresser reappears in local vaudeville at the Colonial this week. The one thing missing in Miss Dresser's act was the wedding march for her entrance, but Julius Lenzberg, the Colonial's musical conductor, may have been affected by the heat this week, for he played a medley from "The Soul Kiss" for an overture while the program described it as a selection from "The Auto Race" by Maximal Klein. Neither the absence of a reminder to the audience of Miss Dresser's recent matrimonial engagement, nor her stately bearing interfered with the songs sung, for in the first selection, "Minstrel Show," she gave the "coon" dialect with fidelity. For the second, Miss Dresser honored her husband by singing "I'm Awfully Strong for You," which is one of Mr. Gardner's numbers in "The Yankee Prince." "I Want to Be Loved Like a Leading Lady in a Broadway Play" was the third, with "My Gal Sall" to close. The "Leading Lady" song has a laugh concealed in almost every other word if the lyric is carefully listened to, and Miss Dresser didn't lose a point. She is as popular as ever at the Colonial, notwithstanding the position given her, following a "piano act" including singing as well. The Louise Dressers in vaudeville don't happen often. Miss Dresser could leave the varieties for ever so long and still be "Louise Dresser" upon returning. *Sime.*

Two Georgies.
European Eccentriques.
15 Mina; Full Stage.
Brighton Beach.

The Georgies, man and woman, have an amusing turn, with first rate knockabout acrobatic comedy by the male member, made up as a tramp and several agreeable French songs by the woman. The tramp is unlike the type to which we have been made familiar over here, and much of his pantomimic clowning is novel. A notable exception to the novelty was the business of tearing a cloth with a ripping sound as he was preparing for a somersault. Miss Georgie is an animated soubrette, and beside her songs makes several very pretty costume changes and aids the turn materially by her charming appearance. *Rush.*

Four Hodges.
Straight Musical.
Full Stage.
Henderson's.

The Hodges have a bright, well-dressed number with a nicely varied routine, although there are places where the music is rather conventional. They are best on the brasses, from which the three women and man derive some big effects. A costume change would not be amiss. They wear white military uniforms throughout, making a first-rate appearance, but several times three of the four are off stage during a solo, and one expects a change during the absence. A medley of

patriotic airs makes their finish in the familiar way. *Rush.*

Bergman and Clark.
Comedy, Songs and Dances.
18 Mina; One.
Henderson's.

The act was formerly Mahoney, Bergman and Clark. The duo are offering a completely new act, including a good deal of "Dutch" dialect talk by Bergman and very little dancing. Here is one point that the pair should correct at once. The old trio had a capital dancing routine, and it was one of their strongest features. Bergman makes a funny enough "Dutchman," but the talk is not very well written, and his efforts would be exerted to better purpose in additional dances. The same is true of Miss Clark. She is a pretty picture in a little "pick" costume, and dresses tastefully. The pair should lose no time in going back to their original style of work. *Rush.*

The Juggling Normans.
Colonial.

The Juggling Normans have probably played about. This week they are closing the show at the Colonial, and making an awfully good job of it. These boys (four) can juggle clubs. They pass as well as any, and have some formations not before seen, especially the "two-high" work, pretty and effective; also, they juggle without missing, something always worth noting for its rarity. There is a young boy in the act with auburn hair, resembling greatly Ben Mowatt, the lightning club juggler of The Mowatts. The youngsters of the Normans is a neat little lad, and won favor at once on his looks alone, while his work secures admiration for him. He promises to be a comer with the clubs. There's no club juggling act with anything on The Normans. They can go on any bill anywhere in any place. *Sime.*

OUT OF TOWN.

"Colonel Fred."
Trained Horse.
15 Mina; Full Stage (Special Set).
Keith, Philadelphia.

"Colonel Fred," the trained horse which is headed for Hammerstein's Roof, made his first appearance on any stage here this week. The horse is a handsome bay and possesses remarkable intelligence, going through a routine of tricks away from the ordinary in acts of this kind. Following the opening tricks, which consist of taking coins from a cash register, first silver and then paper money; picking a coin from the bottom of a pail of water and a handkerchief from a small trunk, the horse plays upon musical instruments, his manipulation of the bell chimes being a truly wonderful performance. After a single number the horse plays on the chimes while his trainer plays on strings of bells and not one miss was recorded. The writing of numbers on a slate and doing sums of addition and subtraction follow, after which the horse is placed in a stable while a nurse and baby are shown asleep in another building. The building catches fire; the horse breaks out of his stable, opens the house door, awakens the nurse and carries the child out. Whatever signals are used by the trainer (Continued on page 22.)

MY BEGINNING.

LITTLE TIP.

(Bob and Tip Company.)

(The sixth of a series of short sketches concerning the early experiences, struggles and first engagements of artists who have succeeded in vaudeville.)

Compiled by Mark A. Lucacher.

"Little Tip" was a six-months-old puppy when he made his first public appearance. The man who owned him rode bareback in a circus in Glasgow, Scotland, and he had spent about a week teaching "Tip" to ride with him. It takes some dogs months to learn a single trick, and "Little Tip" hadn't been trained long enough to ride well.

When the horse started quickly the little puppy fell off. His master was angry and kicked him out of the circus ring. The poor little fellow was shivering with fear and was slinking away in the sawdust. Bob Leo, a clown in the same show, picked him up and, after giving the former owner a good beating for his cruelty, adopted him.

Possibly it was largely due to gratitude, but anyway, from that time on "Little Tip" was a most remarkable student. He learned the most surprising and difficult tricks from his new master in one or two lessons. He probably realized that his initial performance was a failure, and that Leo rescued him from an ignominious professional finish, and gave him another trial. If you ask him he wags his stubby tail and says in unmistakable pantomime "It was kindness."

"Tip" is an acrobatic fox terrier, shy one eye, and thereby hangs a tale, for, with the exception of the missing orb, he is as handsome a dog as one may find in the fox terrier tribe.

It all happened in his native town of Glasgow while he was making his reappearance there last year.

"Tip's" experience was almost identical with that of "Montmorency," the fox terrier of "Three Men in a Boat," whose performances caused Jerome K. Jerome to say that the average fox terrier has ten times as much original sin in his system as any other dog possesses.

Like "Montmorency," "Tip" was trotting obliquely down a Glasgow street when he espied a disreputable tom cat crossing his path. "Tip" made for it. The cat ran. "Tip" ran harder. The cat rounded a corner and "Tip" followed. Since then "Tip" has been forced to get along with but one "orb of vision."

"But it hasn't affected his work any," says Bob Leo, "and 'Tip' has been a better and wiser dog since the cat came back at him. Where he used to be a roystering young buck of a dog, keen to tear the hide off any cat in sight, he now takes the other side of the street, and the deferential bow he makes to the passing feline would do justice to a Chesterfield."

"Tip" has been a great traveler, and during his short lifetime—three years and eight months—he has been in Europe, South Africa and Australia, besides America from coast to coast.

Thiese's Harmonists, the quartet from "Wine, Women and Song," will play vaudeville under the direction of Arthur Klein.

The Rooney Sisters play the Alhambra next week.

SKI-HI.

The opening of Madison Square Garden Roof Saturday introduced to New York a new builder of musical comedies in the person of Charles Alphin. It is unfortunate for him that he makes his debut with an aerial entertainment, which imposes extreme handicap upon any newcomer. In an enclosed theatre "Ski-Hi" might have had a better chance; on the roof it was far, very far, from satisfactory.

One of the main troubles is that Mr. Alphin feels the necessity of following a rather cumbersome "book," in which there is much explanatory dialogue, carefully prepared witticisms and no comedy action to speak of. Roof garden shows are not built that way.

In respect to the music he is much more fortunate. In the two acts of the piece there are more than a score of musical numbers, all of them pretty in a gracefully jingling way, with well written lyrics. The intervals between numbers were poorly filled in, and the chorus arrangements and costuming left a good deal to be desired.

It was declared by one interested in the venture that the staging of "Ski-Hi" cost more than any other piece that has played atop the garden in a long time. If this is true, the cost has been laid out by a very inexperienced hand, and previous shows were quite inexpensive. During the first act the girls of the chorus wore kimonos (without a change) resembling nothing so much as dressing room negligé. The second act brought forth a few prettier stage pictures, but this department has been wretchedly handled.

The company is made up of sixteen girls—half a dozen plump ponies and an even dozen stately show girls—and a like number of principals. The latter are mostly drawn from the musical comedy ranks, and were not up to the test as the vaudeville people who made up last year's show were. They insisted upon playing polite musical comedy where the loud demand was for entertaining specialties.

William Conley was principal comedian in the role of Ski-Hi, an American inventor of air ships. Some of his lines might have made amusing reading, but as delivered over the footlights in a De Wolf Hopperish sort of way, they met with very little encouragement. Harry Short was much the same sort of comedian. He tried hard to extract merriment out of the part of a comic opera chauffeur, with indifferent success. His trouble was that he tried too hard to be funny.

Thomas Fortune, who at one time played in vaudeville (Fortune and De Mar) played "straight"—very straight—but a good tenor voice and the pick of the numbers helped him to a modicum of success.

Lottie Kendal makes a statuesque prima donna and has a rather pretentious voice, but she added one more to the over-large percentage of polite players. Gertrude Black had the part corresponding in a general way to what would have been a soubrette, but she fell a victim to a pale part and a costuming scheme that made short runs across the stage the greatest possibility of dancing, a point in which the piece is woefully deficient. From opening to close there is not a real

dance in "Ski-Hi." The singers come on walking, and when they have sung their numbers they depart in great dignity and sedateness. Even the cavortings of the "ponies" were very mild and the show girls were almost heavy in their movements.

All of which, it is only fair to point out, are defects easily remediable. The score is really admirably adapted to its purpose and runs along swimmingly. The lack of animation among the people may have been consequent upon the first night strain. There was a good deal of nervousness among the principals, one of the comedians dropping his lines frequently.

Aella Barker got one of the very few laughs of the evening when she appeared in a ridiculous burlesque of a "sheath" gown, showing glimpses of bright red stockings. Her comedy attempts, however, were rather uncouth.

Among the pretty numbers of the piece are "Tamamura," "Pretty Little Japanese Lady" and "My Tokio Queen."

Rush.

COLONIAL.

This is the final week of the season at the Colonial, and perhaps what occurred on Tuesday night may be a reason. It ought to be. At 8 o'clock there were six persons on the orchestra floor. At 8:30, about twenty-four. About 9 o'clock the orchestra had a fairly well filled appearance, but there was plenty of "paper" in.

The Tom Jack Trio opened the show. The wonder was that the act could work with any spirit in front of the "audience," but they did and drew applause. Some up-to-date music is now used since the Trio became Americanized, and the novelty banjo playing brought an encore when "Merry Widow" strains were given, including the "Waltz" and "Girls." Of the two, "Girls" is much the catchier, and if "The Merry Widow" must still be invaded for numbers, that should be given the preference.

Second only to Nat Wills in reception, Montgomery and Moore in the "Number 3" place were liked so well by the audience they remained too long upon the stage. The act could stand shortening. Florence E. Moore is an eccentric comedienne of the type very popular nowadays, and she has a rather pretty soprano voice. William J. Montgomery does not overdo the piano playing, and secures some good comedy, giving the act an excellent finish. Miss Moore's singing of "Jennie" need not have been announced, nor should she attempt to excuse her copying of Eddie Leonard's own style of vocalizing by giving Leonard credit unless he has given her permission.

"The Card Party," with its unreal thrills and the "villainous card cheating" in a "ten-cent game" used to do fairly when played by Emmett Corrigan and Company. Now Edwin Fosberg and Company offer it.

There is diverting amusement in the pantomime of the clown of Spisell Brothers and Mack, aided greatly by the "Dutchman," and the comedy draws plenty of laughs, while the acrobatics are of a high order, including the "falls" by the clowns. The act closed the first half, which stamped its value as much as anything could.

Opening the second half, McKenzie,

Shannon and Company in "Stop the Ship" naturally suffered somewhat. The singing sketch is running more smoothly than when first presented at the Orpheum. There is another "father" in the person of Mark Hart, who improves the character somewhat, but the songs still remain the strong card.

The fellow who wrote the parody on "Hoo-hoo" for Nat Wills turned out a corker. It is about "Ugh-hues" (Hughes) and around the Metropole would be a sensation. Wills was the big hit of the show. He has some new talk, also new songs, one a parody on national airs, cleverly introduced. One pleasure of listening to Wills is that when he sends over a "released," you know he knows all about it, and doesn't claim he first told it himself in '89 at Tucson, Arizona. Sometimes Wills informs the audience how wonderful it is what the "old ones" can bring. He is a remarkable singing monologist.

Eight acts and the pictures made up the Colonial show, the bill standing a cut of one number on account of the weather. Louise Dresser is under New Acts; also The Juggling Normans. Sime.

ALHAMBRA.

Those willing to sit indoors of an evening found it well worth while at the Alhambra this week. A long, well laid out program is offered, which is stretched out to unheard of lengths by the numerous encores demanded.

The bill contains several solid hits, but it fell to Gus Edwards' "School Boys and Girls" to carry off the leading honors. The act remains much the same as when last seen, although a couple of new songs are introduced. Herman Timberg is the bright particular star of the little company. The boy has developed into a real comedian, and is a great little worker, just busy all the time. His first-rate singing voice, clever dancing and natural comedy ability gives him a wide scope. Timberg never tires. He, however, did not carry off all the honors of the specialty. Lillian Gohn, the "Sassy Little" in the act for sometime, has become a big favorite, and the cute little girl with the big whistle won much favorable comment. Maude Earle in the teacher's chair did not sing, due to a heavy cold. She makes a fetching "monitor," getting into the spirit of things nicely.

"The Love Waltz" held the house interested throughout. There is a new Chancellor, as thin as the former was fat. He comes nearer meeting the requirements of the role than did his predecessor. This seems to be a poor time of the year for colds. Alfred Kappeler was out of voice on this account, and did not sing. His numbers were handled very acceptably by Alex Baldwin.

Jack Norworth was not quite as strong as he usually is, due to no noticeable cause. His "imitator-expose" has worked out well. Though many in the audience do not understand what it is all about, it gets to the regulars, and is appreciated. Norworth may be excused a little for his "song-plugging," for it is more a part of his act than as "plugging," and the audience enjoys it.

Swan and Bambard have a mixup arrangement of acrobatics, travesty and almost every other old thing. The delib-

eration with which the men go about their work is funny in itself. Although in the opening position, they did very well.

Barry and Wolford were not in an enviable position following "The School Boys and Girls," but pulled out nicely. They have a bunch of parodies that are, if anything, ahead of the times. It is not only the parodies that count, however, for there is a great deal in the way they get them over.

"The Eight Berlin Madcaps" closed the show. It would be difficult to find a harder working, more enthusiastic bunch of "broilers." They are on the go all the time, and a comely looking lot, not the least thing to be considered.

Arthur Rigby was on early with a load of talk, some new and some old, some even older. He has a good style of delivery and could handle better material to advantage. A burlesque trick dance at the finish won out for him.

Carter De Haven and Company under New Acts. *Dash.*

FIFTH AVENUE.

With the tangle straightened out at the Fifth Avenue on Monday, the show ran nicely in the evening, although the oppressive heat held the audience down to a minimum. The 3 Constantine Sisters, Emma Carus and White and Stuart were off the program, while Bert Leslie and Company, Mayme Remington and "Picks" and Edna Luby replaced them. As originally laid out the program was a heavy and expensive one for these dog days, but the changes did not lessen materially the value.

James J. Corbett (New Acts) remained as one of the features, and "The Naked Truth" is the headline. Nothing is mentioned on the program this week about "Erminie" in connection with Edward A. Paulton, who wrote the operetta for vaudeville. The "Erminie" question does not affect "The Naked Truth." The latter stands by itself, for the music is exceptionally pretty, and "Honeymooning," sung by Phyllis Rankin, the gem of the piece. Miss Rankin is taking May Irwin for a pattern evidently, handling dialogue in much the same style as Miss Irwin did.

The idea of "The Naked Truth" is from the old burlesque comedy bit, where an apple drops off a tree each time a lie is told under it. In the Paulton sketch, the untruthful talkers' clothing is removed, and the operation of removal, while not mystifying at all, brings plenty of laughs, which, with the production, ten pretty chorus girls who can sing, together with Harry Davenport, easily the star, the singing sketch sets itself up as a vaudeville model.

But since Mr. Davenport knows he is in vaudeville, that "The Naked Truth" is not a "production" where each individual must secure recognition, there is no reason why he should acknowledge encores by either repeating or bowing. Graham Marr has a nice voice, but he's a tenor, so doesn't really act.

Everybody around here has forgotten Edna May, but Edna Luby—Miss Luby—still imitates her, perhaps through a facial and name resemblance. Miss Luby also attempts to imitate others. Once upon a time her imitation of Vesta Victoria was excellent, now it is no longer even an impersonation, just Edna Luby

singing "Goo-Goo" in widow's weeds. The applause for Miss Luby had a most suspicious sound. It came from one section in the first balcony, and was on tap continually. Even when Miss Luby announced she could imitate no more because of a cold the applause was there.

De Haven and Sidney in their corking dancing act opened, followed by John P. Wade and Company in "Marse Shelby's Chicken Dinner," a character sketch built for Mr. Wade, who plays a negro servant admirably. A sentimental finale grips the audience hard. It is very pretty, and the singing of Jane Herbert immensely pleasing. The company is capable, making the playlet a success.

The Great Josetti Troupe of acrobats closed the performance, preceded by Mayme Remington. *Sime.*

BRIGHTON BEACH.

It is a comforting circumstance to those who visit Dave Robinson's playhouse by the sea that the Coney Island trains now make their stop at some distance from the theatre, and the noise of the brakes and whistles is so greatly reduced that it is scarcely noticeable. Another difference this year is the presence of girl ushers, a good looking corps as fresh looking and crisp in their white duck uniforms, despite the heat of Tuesday afternoon, as if the mercury had been behaving itself.

There is a first-rate bill on the boards. The feature is "A Night on a Houseboat," a capital bit of summer entertainment. The cast has undergone some change since the number was last seen around the city. Ben Linn, the fat boy, came in for a timely allusion to Secretary Taft that brought a laugh, and the rapid succession of well-handled musical numbers kept the comedietta moving entertainingly to its pretty spectacular finish.

Bessie Wynn commands an almost equal importance in the billing. She was vastly popular with the afternoon audience, composed largely of women. Her most successful songs are those of the "kid" variety, of which she has two. She could use more. A plant in one of the boxes is still used for her closing number. The audience liked the arrangement, and insisted upon an additional song and a half dozen bows.

Robert's Vaudeville Circus opened the show. The finish is rather tame, and brings forward the same apparatus that is used at the opening, but the routine is away from the commonplace, and involves a bear that is made to say "mamma" with ridiculous clearness and a wise looking "monk" who smokes a cigarette. There are only half a dozen animals in the act—two bears, three dogs and the monkey—but they manage to give an amusing show.

The act of Kelly and Rose rests safely upon its musical excellence. The two voices are easy and true, and the harmony effects unaffected. Operatic selections and popular medleys are combined into a very agreeable straight singing turn.

Henry Clive's nonsensical patter and comedy magic kept the house guessing, particularly the burlesque "second sight" stuff and the byplay with a male assistant. Mai Sturgis Walker makes a most attractive page in black velvet knickerbockers and does some quiet but effective "feeding."

Shean and Warren are using "Quo Vatt Is" and get big laughs in the closing place. Belleclair Brothers followed the intermission, a difficult place here, but soon got the attention of the audience and held it up to their closing feat, a fifteen-foot leap from a springboard into a hand-to-hand stand, which makes a startler.

The Two Georgies are under New Acts. *Rush.*

125TH STREET.

It's Gertie Hoffmann all the way at the 125th Street house. There were not many in Monday night, so Miss Hoffmann just made a nice little family party of it, taking upon herself the duties of hostess, and a most captivating one she made. The guests were most reluctant about breaking up the gathering. Miss Hoffmann ran through her imitations, gave a "Merry Widow," and although she had the horses and set for the Genee number, did not attempt the dance. The talking song from "The Soul Kiss" was substituted. When the audience insisted upon a dance, she came out in "one" and "kidded" them out of it. It is just this clowning that brings out strongly the fact that the comedienne is in no way dependent upon imitations. Talk about "cyclonic comedienness," if there is a harder working, more gingery person in vaudeville, or, for that matter, on the stage than Gertrude Hoffmann it would be worth sitting through a Henderson show to see her.

Rosie Lloyd was in a rather difficult position following the impersonator, and did surprisingly well. Rosie is the first of the Lloyds to appear at the Harlem house, and the name of "Lloyd" had something to do with it. It is hard to figure any other way, when time after time really clever American girls have appeared here and not received the reception accorded Miss Lloyd. Of course, Rosie is still singing one of "our" music publisher's songs, and there has always been a commotion (in New York) when this number was given by her.

Florence Gale and Company are showing the "Girl Who Dared." This is only the second week the sketch has played New York, and it is to be regretted the present is not a more opportune time. Hot weather is not the ideal season for sketches, but with the heat handicap the playlet easily won out. Miss Gale is to be thanked heartily for giving us something new in the sketch line. The theme is not exactly strange, but the staging and playing are entirely so. It carries a complete concise story that is furthered greatly by the pretty stage pictures and the excellent work of the principals. Miss Gale is delightful in a light comedy role and makes a captivating appearance in the uniform of a young German officer.

"Six Little Girls and a Teddy Bear" were in a bad way through being forced into "one," a position not at all suitable to the offering. The act is a light number. The girls dance well and work nicely. With a good snappy comedian, the act could be a first-class specialty of its kind. The waits filled in by the "Teddy Bear" are not up to the pace set by the girls.

The Arlington Four gave a very good account with their diversified singing and dancing specialty. The new boy has worked well into the act and it is now

moving along with the desired smoothness.

Byers and Hermann were in the closing position. The clever pantomime of the clown, with the excellent contortions and acrobatic work of his partner, won out. Paul La Croix gave the bill its start and the "bounding bats" called forth the usual amount of laughs. Julia Curtis was billed, but did not appear. *Dash.*

HENDERSON'S.

All Coney Island records were broken this week when the management of Henderson's Music Hall cancelled two acts on Monday. Both were male quartets. Cancellations are rare enough in any case at the Henderson establishment, and a double-header is a precedent. In place of the discarded acts the Longacre Quartet, a straight singing four, was substituted. They did very well, making with Nonette, violinist, the hits of the bill. The tenor and bass both stand out in the harmony, and the ensemble singing rivals the big organizations in its volume. Even the diners out toward the Surf Avenue side were able to enjoy the number.

Nonette did surprisingly well for a single act. She is an accomplished musician and plays with a firm, sympathetic touch that even the noise of Coney Island could not entirely conceal. On applause, she was the favorite. Several songs in a very agreeable voice varied the violin solos, and her picturesque Gypsy costume gave a relieving touch to the "straightness" of the offering.

Ali, Hunter and Ali put over a first-rate knockabout finish, but in the early part they could have made their number move a bit more rapidly with more comedy acrobatics, in place of the seltzer bottle and flypaper incidents.

The Bottomley Troupe, casting act were off form Tuesday night. A one-and-a-half forward somersault slipped up, and after missing three times the principal flyer gave up his try for a double. This was perhaps due to the cramped stage. The quartet look very well, all being youthful, and the flyers working with grace and finish.

Faust Brothers attracted only perfunctory attention at the opening, but they closed with a whoop. The early comedy failed to get across but the clowning that went with a number on the bassoon started the laughs, and the finish, with a bell arrangement, cinched their success.

Dick and Barney Ferguson's character dancing brought them to the fore after another quiet opening. The burlesque at the finish gave them several encores.

"The Dainty Four" are back at their starting place, the girls having had their first showing at this house last summer. They make up a fairly entertaining "girl" number, attempting not a great deal, but handling their songs and dances neatly.

Claud Thardo, a member of the Spooner Stock Company, received a cordial reception from the loyal Brooklyn contingent, seeming to be the only act on the bill whose name meant anything to the audience. Thardo had several capital "coon" songs, and delivered them forcefully. A parody having to do with anti-race track betting helped him along a bit, and an odd bit of dancing made a good finish.

Fred St. Onge and Company, Bergman and Clark, Four Hodges and Cleo Desmond are under New Acts. *Rush.*

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Dunn & Miller, Richmond Hotel, Chicago.
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Dupree, George & Libby, 228 W. 25, N. Y.
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E

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Engleton, Nan, 415 W. 27, N. Y.
Emery's, The, Orpheum, Jacksonville.
Emerald, Monie, 14 Leicester Sq., London, Eng.
Emerald Trio, 443 Central Ave., Brooklyn.
Emerson & Baldwin, Hotel Churchill, N. Y.
Emperors of Music, Four, 431 W. 34, N. Y.
Empire Comedy Four, Empire, Nottingham, Eng.
Epps & Loretta, 219 W. 27, N. Y.
Erb & Stanley, Moline, Ill.
Ergott & King, Circus Sineisell, Warsaw, Russia.
Esmeralda, 8 Union Square, N. Y.
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Eugene Trio, 896 E. Orange Grove, Pasadena, Cal.
Evans & Lloyd, 22 E. 12, Brooklyn.
Everett, Sophie, South and Henry, Jamaica, L. I.
Ezeila, Louise, Hagenbeck-Wallace, C. R.

F

Faber, Alita, Hagenbeck-Wallace, C. R.
Fagan & Meriam, Shirley, Mass., Indef.
Fairchild, Mr. & Mrs., 141 Wells, Wilkes-Barre.

Fairchild, Violet, Unique, Winnipeg.
Farson & Ransley, Dunlop Hotel, Atlantic City.
Fardoux, Camille, 59 Court, Boston.
Fantas, 206 Van Buren Hotel, Chicago.
Fanton, Trio, July 3-4, Mason City, Ia.
Farb, Dave, 515 W. 6, Cincinnati.
Farrell & Le Roy, 1721 First, N. W., Wash., D. C.
Farrell, Charlie, 332 Main, W. Everett, Mass.
Farrell, Billy, Moss & Stoll, London.
Fasscos, Four, Barnum & Bailey, C. R.
Fay, Anna Eva, Melrose Highlands, Mass.
Fay, Coley & Fay, 1553 Broadway, N. Y.
Fell, Pearl Cleone, Palace Hotel, Chicago.
Felix & Barry, Orpheum, Los Angeles.
Faust Brothers, 242 W. 43, N. Y.
Favara, Marguerite, Saratoga Hotel, Chicago.
Fay, Ray F., Alamo, Cedar Rapids, Ia., Indef.
Fleming & Fisher, 359 Highland, Brooklyn.
Fonda, Dell & Fonda, 132 E. 17, N. Y.
Force & Williams, Titusville, Pa.
Ferguson, D. & B., 68 W. 53, Bayonne, N. J.
Ferguson & Du Pree, 313 E. 71, N. Y.
Fischer, Joe G., 249 Market, Newark.
Field Boys, 62 E. 100, N. Y.
Fisher & Hans, Terrace, Belleville, N. J.
Fisher & Fisher, 388 Bluehill, Roxbury, Mass.
Fields, W. C., Hippodrome, London, Eng., Indef.
Fillmore, Nellie, 541 W. Garfield, Chicago.
Filson & Errol, 230 Magnolia, Hollywood, Cal.
Pink, Henry, 150 Potomac, Chicago.
Fisher Troupe, Barnum & Bailey, C. R.
Fisher, Mr. & Mrs., 531 Wash., Brookline, Mass.
Fisher & Fisher, Nexting Pl., Harrisburg, Pa.
Fiske & McDonough, 753 Jennings, N. Y.
Fitzgerald & Wilson, National, San Francisco.
Flatow & Dunn, 111 W. 96, N. Y.
Fleming & Miller, Idora Pk., Youngstown.
Fletcher, Charles Leonard, 14 Leicester, London.
Flynn, Jas. A., 1213 Penn Ave., Washington.
Flynn & Nellie, 474 7th, N. Y.
Florence, Six, Barnum & Bailey, C. R.
Foley, Jack, Ringling Bros., C. R.
Forster The Marvel, 153 W. 9, So. Boston.
Fortuna & De Virne, Hagenbeck-Wallace, C. R.
Foreman, Edgar & Co., 1553 Broadway, N. Y.
Foster, George, 86 N. Clark, Chicago.
Foster, E., & Doug, Kresner, Ia.
Foster, E., & Dog, Celeran Pk., Jamestown, N. Y.
Fox & Hughes, Empire, Boise, Idaho, Indef.
Foster, Geo. I., 2630 York, Philadelphia.
Fox & Paddock, Savin Rock, New Haven, Conn.
Foy Bros., Grand, Circlo Bell, Mexico, Indef.
Franklin, Billie, 708 F. S. W. Washington, D. C.
Friend & Walsh, 2309 Fairmount, Philadelphia.
Frederick's Musical Trio, 544 W. 145th, N. Y.
Fredians, Great, Barnum & Bailey, C. R.
Fredo, George, 207 E. 14, N. Y.
Franks, Jessie J., Hagenbeck-Wallace, C. R.
French & Inman, 71 Lincoln, Chicago.
Frevoli, Frederick, 148 Mulberry, Cincinnati.
Frosto, Chris, 617 W. 8, Fairbault, Minn.
Fuller, Ida, 138 Alexander Ave., N. Y.
Fullerton & Derney, Family, No. Tonawanda, N. Y.
Futton, May, 120 W. 118, N. Y.

G

Gabbert, Ruell, Aldrome, Hutchinson, Kan.
Gaffney Girls, Five, 404 W. Madison, Chicago.
Galletta, Monkeys, Tyrill, Sydney, Australia.
Gaiando, 82 Summer, Brooklyn.
Galloway, Albert E., Davis, Braddock, Pa.
Galloway, Bert, Davis, Braddock, Pa.
Gardner Children, 1958 No. 8, Phila.
Gardner & Lawson, 1214 2d, Nashville.
Gath, Carl & Erna, 44 Cass, Chicago.
Gardner, Eddie, 27 High, Newark.
Gardner, Jack, July 5, G. O. H., Chicago.
Gardner, Arline, 1958 N. 8, Phila.
Gardners, Thora, 1458 No. 8, Phila.
Gartelle Bros., 416 S. Main, Glenview, N. Y.
Garrison, Donald J., Lyric, Williamsport, Pa.
Gavin, Matt & Peaches, 4417 3d Ave., N. Y.
Gaylor & Graff, Park, Putnam, Conn.
Gaylor, Bobby, 5902 5th Ave., Chicago.
Gaylor, Chas., 768 17, Detroit.
Gehrue, Mayme, & Co., 200 E. 33, N. Y.
Genaro & Band, 203 W. 38, N. Y.
Genter & Gilmore, Cedar Rapids, Ia.
Geiger & Walters, Celeran, Jamestown, N. Y.
Geyer, Bert, 818 N. F. St., Richmond, Ind.
Georgettys, Great, 104 E. 14, N. Y.
Geromes, The, Barnum & Bailey, C. R.
Gibson, Fay, Standard, Davenport, Ia., Indef.
Gilbert, Jane, 400 W. 33, New York.
Gillette Sisters, 80 Manhattan, N. Y.
Gilmale, 50 W. Eagle, E. Boston.
Gilroy, Hayes & Montgomery, Bijou, Fargo, N. D.
Girard, Frank, Brighton Beach, N. Y.
Gladstone, Ida, 335 W. 50, N. Y.
Godfrey & Henderson, 208 W. 34, N. Y.
Godfrey & Exlieben, Park Hotel, Chicago.
Goldberg, Bert, Harris, Braddock, Pa.
Golds, Nat., 1818 Tenth, Donora, Pa.
Golden Gate Quintet, 346 W. 50, N. Y.

Golden & Hughes, P. O. Milford, Mass.
Goldin Russian Troupe, Belle-Floto, C. R.
Goelens, Six, Ringling Bros., C. R.
Gornas & Cushman, 234 E. 14, N. Y.
Gorforth & Doyle, 1929 Broadway, Brooklyn.
Golden, Marta, Gerard Hotel, N. Y.
Goolmans, Musical, Continental Hotel, Chicago.
Gordon, Cliff, 3 E. 106, N. Y.
Gordon & Hayes, 291 Wabash, Chicago.
Gordon & Le Roy, American, Orville, O.
Gordon & Shachorn, 225 W. 27, N. Y.
Gordon & Marx, Bijou, Lansing, Mich.
Gorman & West, 52 E. 88, N. Y.
Goshen, Alice, 209 Mermald, Coney Island.
Gossans, Bobby, Barlow Minstrels.
Graces, The, 228 W. 23, N. Y.
Grant, Burt & Bertha, Aldrome, Ft. Wayne, Ind.
Grant, Sydney, 40 W. 65, N. Y.
Graham, Geo. W., Seaside, Providence, Indef.
Gray & Graham, Idora, Youngstown, O.
Grannon, Ida, Box 2, Melrose Park, N. J., Indef.
Gracey & Burnett, Fair Haven, N. J., Indef.
Greve & Green, 409 Nicollet, Minneapolis.
Greene, George, Ringling Bros., C. R.
Gregory, Geo. L., & Co., 943 Lorimer, Brooklyn.
Grimm & Satchell, Lake Ontario Pk., Kingston, Can.
Grove, Chas. L., 347 Wash., Chambersburg, Pa.
Grove, Harris Milton, & Clayton Slaters, 3020 York Road, Phila.

H

"Hadj," Great Falls, Montana.
Haines & Russell, 943 Muskegoe, Milwaukee.
Hall, Harry, Ringling Bros., C. R.
Hall, Geo. F., 180 Center, Boston.
Hallman & Collins, 640 Indiana, Phila.
Hale & Hart, Aldrome, Savannah, Ga.
Hale, Lillian & Co., 2010 N. Marine, Phila.
Haley, Harry R., 236 Ogden, Chicago.
Halperine, Nan, 589 6th Ave., N. Minneapolis.
Halson & Starr, 109 St. Marks Pl., N. Y.
Hammond & Forrester, 116 W. 83, N. Y.
Hanson & Lewis, 121 W. 116, N. Y.
Hannoun, Billy, 729 No. Western, Chicago.
Hancey, Edith & Lee, Jr., 4118 Winous, Denver.
Hanson & Nelson, 592 10th, Brooklyn.
Hansley & Clark, Saratoga Hotel, Chicago.
Hansley & Haynes, gen'l del., Baltimore.
Harris & Randall, Palace Hotel, Chicago.
Harcourt, Frank, 44 Pleasant, Worcester.
Harding Bros., Barnum & Bailey, C. R.
Harvey & De Vora, Valley, Syracuse.
Hart, Fred, 393 8th Ave., N. Y.
Hart, Sadie, 1163 Jackson, N. Y.
Hart, Willie & Edith, 1018 S. 11, Phila.
Hartzell, George, Ringling Bros., C. R.
Harland & Rollinson, 16 Repton, Manchester, Eng.
Harmonious Trio, Bijou, Superior, Wis.
Harrison & Lee, 304 E. 12th, N. Y.
Hart Bros., Hagenbeck-Wallace, C. R.
Hartley & Herr, 146 Luna, E. Liberty, Pa.
Harris, Iliette, 200 Sedgwick, Chicago.
Harvey, Elsie, 138 E. 14, N. Y.
Harvey, Harry, 3110 Cottage Grove Ave., Chicago.
Has Hash, 914 Cherry, Williamsport, Pa.
Hassan Ben, 1441 W. 127, N. Y.
Hayes & Wynn, 15 Audubon Ave., N. Y.
Hayes & Johnson, West Indies, Panama, Indef.
Hayman & Franklin, Pavilion, London, Eng., Indef.
Hays, Ed. C., Crystal, Logansport, Ind.
Hay & Kro, 1222 W. 5th, Dayton, O.
Hawkins, John A., Orpheum, Oil City, Pa.
Healy & Vance, 215 W. 108, N. Y.
Hechl & Ardo, Ringling Bros., C. R.
Heath & Emerson, 200 Berriman, Brooklyn.
Helm Children, B'way, Logansport, Ind.
Helson, Wally & Lottie, 1908 Columbia, Phila.
Henly & Elliott, 4923 Cypress, Pittsburg.
Henry & Francis, 243 W. 46, N. Y.
Henry, Harry, 55 India, Brooklyn.
Henry, Roethling, St. Charles Hotel, Chicago.
Henry & Young, Shellpot Pk., Wilmington, Del.
Herbert, Frog Man, 95 Moreland, Winterhill St., Boston.
Herbert, Mabel, 404 Main, Woborn, Mo.
Herron, Bertie, July 1, Orpheum, San Francisco.
Hertz, Ralph C., Keith's, Boston.
Herman & Netzer, 308 Livingston, N. Y.
Hermann, Adelaide, Oliver House, N. Y.
Hewletts, The, Standard, Ft. Worth, Indef.
Hewletts, The, 806 Ave. G, Council Bluffs, Ia.
Herbert Bros., Three, 1533 B'way, New York.
Hess Sisters, 258 W. 65, N. Y.
Hessman Trio, Elgin, Ill.
Hewener & Lipman, 1533 Broadway, N. Y.
Hlatt Family, Fern, New Castle, Ind.
Hickman, George, Pearl River, N. Y.
Hieband, Chas. F., 2839 Iowa Ave., St. Louis.
Hill, Edmunds Trio, 262 Nelson, New Brunswick.
Hill, Cherry & Hill, 197 Bay 20, Bath Beach.
Hild, Irene, 148 Morgan, Buffalo.
Hills, 98 Meyer, N. Y.
Hilliard, Robert, Palace, London, Eng., Indef.

Hillman & Floyd, 213 W. 62, N. Y.
Hillyers, Three, 792 Bay 26, Bensonhurst.
Hines & Remington, Harrison, N. Y.
Hirsch, Estelle, 4812 Indiana, Chicago.
Hobson & Macnolch, 76 3d Ave., N. Y.
Hobson, Mr. & Mrs., Ringling Bros., C. R.
Hoch, Emil, 70 Schermerhorn, Brooklyn.
Hodgin, Alberta, Ringling Bros., C. R.
Holdman Bros., 207 E. 14, N. Y.
Holdsworths, Tue, July 5, Carnival Pk., Kansas City, Kan.
Holmes & Hollison, 218 Elm, W. Somerville, Mass.
Holland, Zay, 10 W. 65, N. Y.
Holt, Alf, 41 Lisle, London, W. E., Eng.
Homan, Eddie, 422 Collins, Pittsburg.
Honsago, Frank, 54 Howard, Boston.
Hope, Marjorie, 7818 Woodlawn, Chicago.
Hort, Lillian, 211 E. 14, N. Y.
Horton & La Triska, 309 9th, Long Island City.
Horton & Linder, Ringling Bros., C. R.
Houston, Fritz, 292 King, London, Ont., Can.
Howard's Pony & Dogs, Bloomington, Ind.
Howard & Cameron, 479 No. Clinton, Rochester.
Howard, Chas., Interlaken, N. Y.
Howard & Esber, 881 N. Artisan, Chicago.
Howard Bros., Aldrome, Cedar Rapids, Ia.
Howard & St. Clair, Charing Cross Rd., London.
Howard, Jos. B., Aleda, Ill., Indef.
Howard, Geo. F., 3456 Scranton Rd., Cleveland.
Howard & Wilson, July 6, Hollywood Pk., Balt.
Howard & Howard, Empire, Manchester, Eng.
Howell & Webster, 1553 Broadway, N. Y.
Hoyt, William, 16 S., Attleboro, Mass.
Hoyt, Frances, & Co., Sherman House, Chicago.
Hoyt & McDonald, National Hotel, Chicago.
Hudson Bros., 1337 Maple, Canton, O.
Heuhn, Musical, 1553 Broadway, N. Y.
Hughes, Mr. & Mrs. Nick, Jamaica, L. I.
Huettnerman, Miss, Barnum & Bailey, C. R.
Hues Musical Trio, 73 E. Main, Webster, Mass.
Hurlays, The, 153 1/2 So. Orange, Newark.
Huston, Arthur, Bijou, Battle Creek.
Hyde, Mr. & Mrs., Hershey, Hershey, Pa.
Hyde, Walt M., & Co., 3506 E. Pittsburg.
Hylands, Three, 23 Cherry, Danbury, Conn.

I

Imperial Musical Trio, Fairview Pk., Dayton, O.
Imperial Viennese Troupe, Barnum & Bailey, C. R.
Inman, The Great, 312 W. 24, N. Y.
Italia, 820 Dawson, Bronx, N. Y.

J

Jack Lew & Bro., Majestic, Dixon, Ill.
Jackson Family, Ringling Bros., C. R.
Jackson, Harry & Kate, 206 Buena Vista Ave., Yonkers, N. Y.
Jacobs & Sordel, Cole Bros., C. R.
James & Prior, July 4, Family, Butte.
James, Byron, Bijou, Pittsburg.
Jansen, Herr & Co., National, Havana, Cuba.
Jenkins & Clark, Box 205, Appleton, Wis.
Jennings, Arthur, 402 Manhattan, N. Y.
Jennings & Renfrew, 338 Spruce, Chelsea, Mass.
Jerome, Nat. S., 1287 Washington Ave., N. Y.
Jesa, Elmore, Steel Pier, Atlantic City.
Jewett, Hayes, & Lind, 25 East St., Providence.
Johnson, Jess I., 622 So. Camden, N. Y.
Johnstone, Loriner, Green Room Club, N. Y.
Johnson, Chester, 333 3d Ave., N. Y.
Johnson, George, Ringling Bros., C. R.
Johnson, Mark, 5409 14th Ave., Brooklyn.
Johnson, Musical, Pavilion, Glasgow, Scot.
Johnson, Al., Bordentown, N. J.
Jordan, Alice, 209 Mermald, Coney Island, Indef.
Jones & Walton, Box 78, Baden, Pa.
Jolly & Wild, Mannon's Pk., St. Louis.
Jordan Troupe, Ringling Bros., C. R.
Joyces, The, West Windham, N. H., Indef.
Jules & Margou, Barlow Minstrels.
Julian & Dyer, Revere House, Chicago.

K

Kalma, E. H., 1337 E. 111, No. E., Cleveland.
Kalmo, Chas. & Ada, Ringling Bros., C. R.
Karland, Great, 120 No. Marshall, Norfolk.
Kaufman, Reba & Inez, 14 Leicester, London, Eng.
Kealey, Doc, Ringling Bros., C. R.
Keatons, Three, 229 W. 38, N. Y.
Keegan & Mack, 1533 Broadway, N. Y.
Kelly, Zena, 508 W. 135, N. Y.
Keene, Juggling, 1300 Boston Rd., N. Y.
Keene & Adams, Pavilion, Portsmouth, Ind.
Keene, Mattie, & Co., 1553 Broadway, N. Y.
Kellie & Dixon, Bijou, Hancock, Mich.
Kelly, John T., Elmurst, L. I.
Kelly & Rose, 331 W. 41, N. Y.
Kelly, M. T., 46 Johnson, Brooklyn.
Kelly, Walter C., Palace, London.
Keller, Major, Poll's, Waterbury, Ind.
Kennedy Bros. & Mac, 32 Second, Dover, N. H.
Kennedy & Wilkins, 1553 Broadway, N. Y.
Kennard Bros., Hagenbeck-Wallace, C. R.
Kernake, Lili, Ringling Bros., C. R.
Kerns, Arthur H., Revere House, Chicago.

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Kielst & Douglas, 103 Broadway, Boston.
Kingsbury, The, 1353 Broadway, N. Y.
King, Sam & Nellie, 2374 Pittsburg, Brooklyn.
Kins-Ners, 343 N. Clark, Chicago.
Kinsons, The, 21 E. 20, N. Y.
Kirsirfo, Gus, 1710 Third, Evansville.
Kirschhorn, 207 So. 13, Omaha.
Knight, Francis, 225 W. 45, N. Y.
Knight & Sawelle, 1710 Cornelia, Chicago.
Knowles, Harry, 1533 Broadway, N. Y.
Kofage, Duke, Crystal, Elwood, Ind., Indef.
Kollins & Carmen Sisters, Empire, San Francisco.
Koklin, Mignonette, Tivoli, Sydney, Australia.
Kramer, Joe, 228 Springfield, Newark.
Kraft, Gus, Barnum & Bailey, C. R.
Kretore, Broadway, Logansport, Ind.
Kurtis-Buse, 6 W. 8th St., Erie, Pa.

L

La Belle, Helen, San Souci Pk., Chicago, Indef.
La Belle, Fustine, 242 W. 43, N. Y.
La Belle Four, Electric Pk., Waterloo, Ia.
La Mase Bros., Farm, Toledo.
La Salle & Lind, Richmond Hotel, Chicago.
La Pearl, Harry, Barnum & Bailey, C. R.
La Pearl, Mr. & Mrs., Hagenbeck-Wallace, C. R.
La Tour, Irene, 78 Burnett, Newark.
La Blanc, Bertrane, Grand, Sacramento, Indef.
La Centre & La Rue, Waldman Pk., Erie, Pa.
La Clair & West, P. O. 202, Sea Isle City, N. Y.
La Vine Cimeon Trio, Temple, Detroit.
Lallivette & Co., 406 Fairmont, Mendocino, Pa.
Lambert, Maud, Cliffords, Urbana, O.
Lambert & Williams, 149 E. 22, N. Y.
Lamb & King, 363 State, Chicago.
Lamb & Manlius, Robinson Pk., Ft. Wayne.
Lampe Bros., Villa Raso, Abasco, N. J.
Larex, Joseph, Barnum & Bailey, C. R.
Latona, Frank, Coliseum, London, Eng.
Lawler & Daughters, 100 W. 105, N. Y.
La Blanche, Great, Hotel Light, Chattanooga.
La Rose & La Gasta, 29 Hancock Pl., N. Y.
La Sab & Scottie, 333 Locust, Johnstown, Pa.
Larke & Adams, St. Louis Am. Co., Indef.

La Marche, Frankie, 436 E. 26, Chicago.
La Ragus Sisters, Barnum & Bailey, C. R.
La Toska, Phil., Manulou's Park, St. Louis.
Lane Trio, Vogel's Minstrels.
La Van & La Valette, Majestic, Pittsburg, Indef.
La Rex, Wonderful, Clara Turner Stock Co.
La Van Trio, Barnum & Bailey, C. R.
La Viola Hotel, Franklin, 195 Rue Buffait, Paris.
La Velle & Grant, 226 E. 14, N. Y.
Lavette & Doyle, 640 N. 2, Hamilton, O.
Lakola, Harry H., Box 76, San Fernando, Cal.
La Gray, Dollie, Bijou, Racine, Wis., Indef.
Latoy Bros., Cascade, New Castle, Pa.
Lawrence, Bert, 3 Laurel, Roxbury, Mass.
Le Dent, Idora Park, Youngstown, O.
Le Auders, 303 Madison, N. Y.
Lee, James P., Unique, Los Angeles, Indef.
Lee Tung Foo, 1223 2d, E. Oakland.
Leahy, Frank W., Manhattan, Norfolk, Va., Indef.
Le Hirt, Mons, 320 Clifford, Rochester.
Leamy Ladies, Barnum & Bailey, C. R.
Leightons, Three, 1353 Broadway, N. Y.
Leipsig, Orpheum, San Francisco.
Leoul & Leon, 203 E. Indiana, Chicago.
Leonard, Grace, St. Paul, Hotel, N. Y.
Leonard & Phillips, Lyric, Austin, Tex.
Leonard, Gus, Acme, Sacramento, Indef.
Leontina, Marie, 17 E. 97, N. Y.
Lenore, Ted, No. Detroit St., Xenia, O.
Leonard & Drake, 1599 Park 11, Brooklyn.
LeRoy & Woodford, 2417 Wyck, Pittsburg.
Les Bastiens, Ringling Bros., C. R.
Les Carrays, 19 Perry, Pittsburg.
Les Jaroles, Barnum & Bailey, C. R.
Leslie, Eddie, 504 Ashland Bk., Chicago.
Leslie & Pattee, 714 Mellon, E. Pittsburg.
Lester, Will, 251 John R., Detroit.
Levy, Mrs. Jules, and Family, 182 W. 98, N. Y.
Leyden, Margaret, 3047 Verden, Chicago.
Levan, Miss H., Barnum & Bailey, C. R.
Leville & Sinclair, 90 Osborne, Newark.
Lewis & Harr, 131 W. 16, N. Y.
Lewis, Phil, 121 W. 116, N. Y.
Lewis & Young, Rockspring Pk., E. Liverpool, O.
Lewy, Mrs. John, 1353 Broadway, N. Y.
Litchfield, Mr. & Mrs. Park, McKeesport, Pa.
Libbey & Trayer, 302 W. 47, N. Y.
Light, Mark, 1785 Madison, N. Y.
Lincoln, Four, 579 W. Huron, Chicago.
Lincoln, Bill, Ringling Bros., C. R.
Lingerman, Samuel & Lucy, 706 N. 5, Phila.
Lloyd, Alice, Rockaway Brook, N. Y.
Lloyd, Herbert, 306 Great Wilson, Leeds, Eng.
Lloyd & Garrison, Ingersoll Pk., Des Moines.
Loder, Chas. A., Rose Lawn, Arcola, Pa.
Lois, 100 W. 86, N. Y.
Lonison, Willard, 228 Montgomery, Jersey City.
Long, John, Family, Erie, Pa., Indef.
Long, Frank L., 422 No. Anderson, Elwood, Indef.
Loraine, Oscar, 208 American Bank Bldg., Seattle.
Lorville, The, 314 Beverly Rd., Brooklyn.
Lowward, A. G., Barnum & Bailey, C. R.
Lowry, Mr. & Mrs. Ed., 44 E. Cross, Baltimore.
Lucas, Jimmie, Fountain Ferry, Louisville.
Luckie & Yeast, 389 Sumpter, Brooklyn.
Luce & Luce, Lakeside Pk., Akron, O.
Luch & Marguerite, Quincy Adams Sawyer Co.
Luciers, Four, Onset, Mass.
Lucy & Lucier, 1550 Marion, Denver.
Luigi M'ero Trio, 400 Adolph, Brooklyn.
"Luis Kink," 14 Marlborough Rd., London, Eng.
Luts Bros., 18 Grant, Corona, N. Y.
Lukens, 4, Reading, Pa.
Lynton, Chris., Empire, Los Angeles, Indef.
Lyons & Cullum, 217 W. 10, N. Y.

M

Mab, Queen, 5135 Chancellor, Phila.
Mack, Billy, 208 Third, N. Y.
Mack, Wilbur, Orpheum, Oakland.
Mack & Douglas, 1533 Broadway, N. Y.
Mac Fadyen and Mac Fadyen, 318 So. 5th, B'klyn.
Madden, Fitzpatrick & Co., 1588 Broadway, N. Y.
Maddern, Joseph, 189 W. 47, N. Y.
Madcaps, Winkler's, 104 E. 14, N. Y.
Mac Donagh, Ethel, 68 W. 107, N. Y.
Ma Dell & Corbely, 114 Howard, Buffalo.
Mason & Keeler, Glen Auld Farm, New Hartford, N. Y.

"Madie," 403 W. 51, N. Y.
Majestic Musical Four, Temple, Detroit.
Makarenko Duo, 300 E. 5, N. Y.
Malchow, Geo., Bijou, Oshkosh, Wis., Indef.
Malvern Troupe, Midsommer, Chattanooga.
Manning & Wise, 355 Bedford, Brooklyn.
Manning & Sterling, Box 57, Kingsville, Ont., Can.
Masley & Norriss, 517 W. Walnut, Hamilton, O.
Maubattau Banjo Trio, 413 W. 150, N. Y.
Mauteil's Marionettes, Luna Park, Seattle.
Marcell & Lenett, Gentry Bros., C. R.
Mardo Trio, Ringling Bros., C. R.
Marguerite & Hanley, Ringling Bros., C. R.
Marion & Pearl, Clifton Hotel, Clifton, N. J.
Matsumoto & Agawa, Hagenbeck-Wallace, C. R.
"Martha," 215 E. 84, N. Y.
Marlowe, Plunkett & Co., 27 Gaylord, Dorchester.
Marriello, Morits Troupe, Ringling Bros., C. R.
Marsh, Joe, 3122 Lucas, St. Louis.
Marshall, Bert, Riverside Pk., Fludlay, O.
Martins & Crouch, 28, Novelty, Topeka.
Martin, Dave & Percie, 3950 Indiana, Chicago.
Martinette & Sylvester, July 8, Orpheum, Oak.
Martines & Martines, Fairland, Passaic, N. J.
Martynue, C. B., Orpheum, Leavenworth, Indef.
Marty, Joe, 1023 Hancock, Brooklyn, N. Y.
Marylues, The, Elk Dale Pk., Selma, Ala.
Mario Trio, 62 E. 8th, N. Y.
Marrier, Lena, Barnum & Bailey, C. R.
Marty & Petroff, Barnum & Bailey, C. R.
Mason & Bart, Victor House, Chicago.
Mason & Doran, 408 Bank, Fall River.
Mason & Shannon, 1061 Lexington, N. Y.
Mason, Wm. A., Minerva Hotel, Phila.
Maugheria Sisters, Three, 9-23, Chicago.
Matthews & Ashley, Alhambra, N. Y.
Mattheus & Jacard, 92 W. W. Chicago.
Maxwell & Dudley, 106 W. 96, N. Y.
Mayne, Elizabeth, 1333 S. Milton, Phila.
Maynard, Shurtz, Hagenbeck-Wallace, C. R.
May, Arthur O., P. O. Box 323, Horman, Okla.
McAvoy, Harry, 1515 No. 4, Harrisburg, Pa.
McAvoy & Hartley, 8 E. 108, N. Y.
McCabe & Veters, Richmond Hotel, Chicago.
McCann, Geraldine, 706 Park, Johnstown.
McCarthy, Myles, Great Kills, S. I., N. Y.
McCloud & Melville, Grand, Fargo, N. D.
McCarvers, The, 2833 Dearborn, Chicago.
McConnell & Simpson, 2706 E. 8, Kansas City.
McCoys, Nellie, 557 W. 124, N. Y.
McGarry & Doyle, 801 Missouri, Toledo.
McGee, Davenport Troupe, Hagenbeck-Wallace.
McGillough, Walter, Alexander Hotel, Chicago.
McCune & Grant, 3 Banton, Pittsburg, Pa.
McFarland, Frank, 311 W. 142, N. Y.
McCauley, Joe, Wonderland, Minneapolis, Indef.
McGinnis Bros., 75 Bradford, Springfield, Mass.
McGrath & Paige, Melville Pk., Melville, N. J.
McGraw, Lulu, and Co., Erie, Pa., Indef.
McLaughlin, L., Clair, Sheridanville, Pa.
McNally Bros., Ringling Bros., C. R.
McNaughtons, The, Morrison's, Rockaway, N. Y.
McPhee & Hill, 238 W. 26, N. Y.
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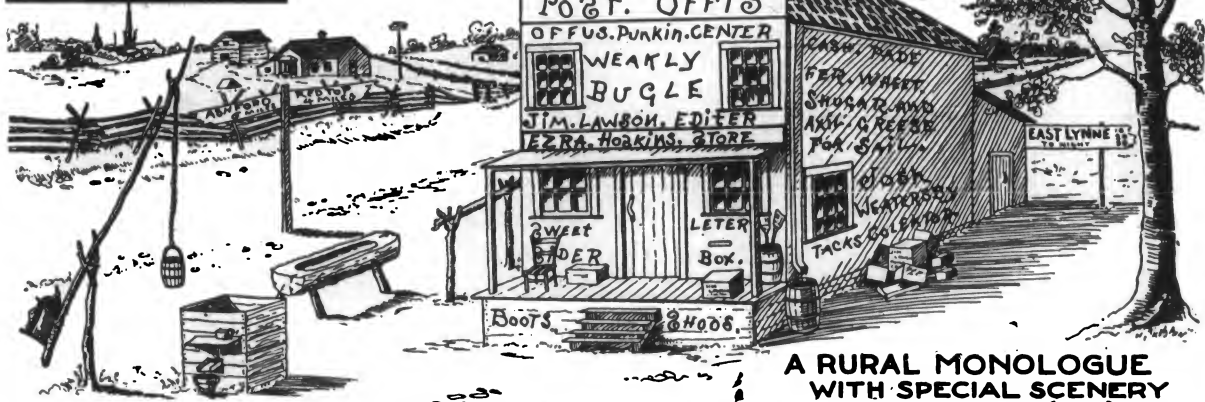
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Wheeler, The, 1553 Broadway, N. Y.
Wheeler & Rosey, 15 So. Clark, Chicago.
Whelan & Seales, 1520 Glenwood, Phila.
White Hawk, 750 Westchester, N. Y.
White & Stuart, K. & P., 5th Ave., N. Y.
Whitman, Frank, 133 Greenwich, Reading.
Whittle, W. E., 143 Hornblower, Belleville, N. J.
Whitehead, Joe, 408 W. 33, N. Y.
Wilbur, Caryl, Palace, Birkenhead, Eng.
Willis & Hassan, Majestic, Chicago.
Wilder, Marshall P., 25 No. New Hampshire, Atlantic City.
Williams, Annie Leslie, 4224 Wabash, Chicago.
Williams, Cow Boy, Litchfield, Conn.
Williams, C. W., Richmond Hill, L. I.
Williams & Mayer, 300 W. 55, N. Y.
Williams & Weston, 208 State, Chicago.
Williamson & Gilbert, Hagenbeck-Wallace, C. R.
Williams Duo, 359 Beacon, Somerville, Mass.
Wilson, Tony, Heloise & Arnolds Sisters, 1 Prima rd., Brixton, London, S. B., Eng.
Wilson, Alf. & Mabe, 256 W. 37, N. Y.

Wilson Brothers, 1306 So. 6, Maywood, Ill.
Wilson, Lizzie N., 175 Franklin, Buffalo.
Wilson, Raleigh, Campbell Bros., C. R.
Winchman, V. F., 201 E. 14, N. Y.
Winkler & Kress, 252 W. 32, N. Y.
Winslow, W. D., Barnum & Bailey, C. R.
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Wood Bros., 207 E. 14, N. Y.
Wood, Francis, Luna Park, Washington.
Wolf & Zedella, Park, Austin, Tex.
Wood & Woods, Ringling Bros., C. R.
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Wordette, Estelle & Co., 40 W. 34, N. Y.
Wolfe & Vaughan, 610 Third, E. Cedar Rapids, Ia.
Wolford & Stevens, 150 W. Congress, Chicago.
Wormer, Tots, 502 W. 3, Davenport, Ia.
Wormwood, Prof., Barnum & Bailey, C. R.
World & Kingston, Orpheum, Oakland.
Worthley, Minthorne, 125 Lexington, N. Y.
Wotan, Barnum & Bailey, C. R.
Woulff, Edward, Barnum & Bailey, C. R.
Woulff, Mme. E., Barnum & Bailey, C. R.
Wyckoff, Fred, Sacandaga Pk., Gloversville, O.
Wynn & Lewis, 1553 Broadway, N. Y.

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Zada, All, Wonderland Pk., Milwaukee.
Zamloch & Co., 1080 62d, Oakland.
Zansig, The, July 8, Empire, Edinburgh, Scot.
Zaras, 4, 104 W. 40, New York.
Zazell & Vernon Co., Grand, Butte.
Zech & Zech, Wheelers, C. R.
Zeda, H. L., 211 E. 14, N. Y.
Zemo, Zemo Troupe, 671 Smith, St. Paul.
Zeno, Bob, 609 N. Wood, Chicago.
Ziegler, N. C., Columbia, Knoxville, Indef.
Zinn's Musical Com. Co., Butte, Indef.
Zimmer, John, Pantages', Seattle.
Zobedl, Fred, 1431 Broadway, N. Y.

ROUTES RECEIVED TOO LATE FOR CLASSIFICATION.

ROUTES—TOO LATE FOR CLASSIFICATION
Ahearn, Chas., Troupe, Steeplechase, Atlantic City.
Astrelas, The, Grand National, Cuba.
Billings & Bienny, Worcester, Mass., Indef.
Blamphol & Hebr, Bijou, Reading, Pa.
Church City Four, Horizon Lodge, Lake George, N. Y.
Clito & Sylvester, City, Bedford, Mass.
Dalton, Harry Fen, 175 Irving, Brooklyn.
Davis, Mr. & Mrs. Jack, Hantman's, Connellsville, Pa.
Emmett, Hugh J., Mr. & Mrs. Earl, Pueblo, Col.
Evans, Billy, Park, Sandbury, Pa.
Everett, Gaynell, Lyric, Paris, Tex.
Gill & Aker, Grand, Hamilton, O.
Greenwald's Musical Kitchen, Park, Oskwood, S. I.
Grimes, Tom & Gertie, Grimes Corners, Newfield, N. J.
Kenton, Dorothy, Palace, London, Eng., Indef.
Landin, Edwin, Majestic, Little Rock.
Maze, Edna, Park, Amsterdam, N. Y.
Murphy, Mr. & Mrs. M., E. Setauket, L. I.

Murphy, Whitman & Co., 133 W. 45, N. Y.
Nelson, Ned, 904 Walnut, Phila.
Orbanany, Irma, 140 W. 24, N. Y.
Primrose Four, Alamo Park, Cedar Rapids.
Rice & Elmer, Celebration, Waupun, Wis.
Taylor, Chas. E., Park, Westfield, Mass.
Weston & Clare, 16 E. 111, N. Y.
Winchester, Edwin, Bijou, Chicago.
Woodward, V. P., 107 E. 31, N. Y.
Arlington Four, July 8, Keith's, Boston.
Bawn, Harry, Empire, Camberwell S. E., London, Eng.
Conway & Ieland, Gardens, Morcabe, Eng.
De Cotret & Rego, Scenic, Marlborough, Mass.
Harvey & De Vora, Valley, Syracuse.
Jennings & Renfrew, Valley, Syracuse.
Macks, Two, Dorney Park, Allentown, Pa.
MacLaren, Five, Farm, Toledo.
Malvern Troupe, Midsummer, Chattanooga.
Millard Bros., Sacandaga Pk., Gloversville, N. Y.
"My Fancy," Empire, Camberwell S. E., London, Eng.
Seymour Sisters, Atlantic Gardens, Atlantic City.
Ward, Lillian, Ranch, Plainfield, N. J.

CIRCUS ROUTES

Barnum & Bailey, June 27, Niagara Falls; 27, Louisville, Can.; 29, Calgary; 30, High River; July 1, McLeod; 2, Medicine Hat; 3, Swift Current; 4, Moose Jaw, Can.; 6, Wheeling, W. Va.; 7, Uhrichsville, O.; 8, Columbus, O.; 9, Piqua; 10, Marion, Ind.; 11, Anderson; 13, Champaign; 11, 14, Kankakee; 15, Ottawa; 16, Rock Island; 17, Washington, Ia.; 18, Centerville.
Buffalo Bill, June 27, Wilkes-Barre, Pa.; 29, Scranton; 30, Binghamton; July 1, Oneonta, N. Y.; 2, Schenectady; 3, Holyoke, Mass.; 4,

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Springfield; 6, Providence; 7, Worcester, Mass.; 8, Lowell; 9, Lawrence; 10, Haverhill.
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Hagenbeck-Wallace, July 2, Lincoln, Neb.; 3, Beatrice; 4, York; 5, Aurora; 7, Hastings; 8, Holdrege; 9, McCook; 10, Ft. Morgan, Col.; 11, Denver.
Howe's, London, June 27, West Newton, Pa.; 29, Lechrore; 30, Mt. Pleasant; July 1, Scottsdale, Pa.
Miller Bros., 101 Ranch, June 27, Prince Albert, Can.; 29, Edmonton; 30, Wetaskew; July 1, Calgary; 2, Lethbridge; 3, Great Falls, Mont.; 4, Butte.
Morris & Rowe, June 27, Odessa, Wash.; 29, Grand Forks, N. D.; July 3, North Port, Wash.; 4, Colville, Wash.; 5, Sand Point, Ida.; 14, Great Falls, Mont.; 15, Benton; 16, Havre; 17, Cut Bank; 18, Kalislie; 19, Ferne, B. C.
Parker, Great, July 5, Oakes, N. D.; 6-11, Aberdeen; 19, Escanaba, Mich.; 26, Larch.
Parker Bros., June 27, Wadena, Minn.; 29, Crookston; 30, Winnipeg, Can.; July 1, Winnipeg; 2, Grafton, N. D.; 3, Grand Forks; 4, Fargo; 5, Aberdeen, S. D.; 7, Watertown; 8, Huron; 9, Mitchell; 10-11, Sioux Falls.
Robinson, John, June 30, Richmond; July 1, Union City; 2, Urbana, O.; 3, Newark, O.

BAND ROUTES

Fraser's Highlanders, 143 Ossington, Toronto.
Ogden's, Frank A., C. B., Bink, Altoona, Pa., Indef.

LETTERS

Where C. O. follows name, letter is in Chicago Office.

Advertising or circular letters of any description will not be listed when known.
Letters will be held for two months only.

Anderson & Davenport.
Alcott, Adele.
Anglin, Bease.
Anderson, Dan (C. O.).
Andrews, Pearl (C. O.).
Alexandro, F.
Ashley, Lillian.
Avola, Miss.
Armstrong, Fred M.
Barton, Joe, & Bro.
Barlowe, Fredericke.
Balden, Hattie.
Beatty, Bob.
Baker & Carlisle.
Beifrage, George.
Braham, Mical.
Broughton, May.
Brace, Ilyand.

Breen, Harry.
Bumby, the Juggler.
Black, Violet.
Barnes & Crawford (C. O.).
Banner, Michael.
Bevanhall, Fred.
Brockman, Slatia (C. O.).
Budd, Bert.
Baldwin, Carl.
Butler, Ida.
Brown, Henriette.
Brown, L. K. (2).
Belmont, Belle.
Barry, Margaret.
Burke Brothers.
Burke, Chas., & Co.
Bowman, Ivy.
Brecht, Ernst.
Brown, Viola (2).
Bilyek, Prof. (2).
Blonden, Henry.
Blackledge, Baby.
Blanchard Bros.
Brown, Harry.
Boch, Otto.
Bergers, Valerie (2).
Belmont, Freda.
Bowen, Florence.
Burns, John.

Claus & Radcliff.
Claire, Ina.
Collins, Eva.
Collins & Ballard.
Claxton, Wm. (C. O.).
Conner, M. E.
Cheeves, Joe.
Cline, J. B.
Coffman, Jas.
Oorson, Cora Youngblood.
Cowles, Orwin.
Church, Alice.
Clavert, Albert G. (C. O.).
Crawford & Gardener.
Cushing, Orville.
Conaway, T. L.

Darville, Jeanet.
Dierickx Bros. (2).
Dix, Marion.
De Moss, Edward.
Dean, Cliff.
Danforth, Chas. L.
Daly, The Madman (C. O.).
Dacom Family.
Dooley, J. Francis (C. O.).
Dean, Louise (C. O.).
Deming, Lawrence (C. O.).
Dallier, Bob and Nellie.
Dressler, Marie.
Dean, Professor.
Donnelly, A. J.
De Lacy, Leigh.
DiBella and Volpe.
Duncan & Godfrey (C. O.).
Duggan, Archie.
Davey, Warren.
DeLong, Wheeler.

Evans, George (C. O.).
Ely, J. Frank.
Evans, George.

Ferrell, L. W.
Faustin, Mlle.
Flower, Dick J.
Flynn, Al.
Fritscher, Otto.
Felix, G.
Farren, L. K.
Foresto, Little.
Forbes, Frank & Grace.
Ferien, Frances J.
Ferguson, Dave.
Freeman, Wallace.
Fagan, Barney.
Frencill & Lewis.
Friend & Downing.
Gardener & Vincent.
Gardner, Mayme.

Godfrey, Harry Earle (C. O.).
George, Edwin (2).
Goldstein, Abraham (C. O.).
Gilbert L. Wolfe.
Gilday & Fox.
Garvey, Margaret.
Gurick, Richard.
Graham, James (C. O.).
Gulsa, Florence.
Gerome, Viola.
Goodner, Marie.
Griff (2).
Green, Albert (2).
Green, Irene F.
Gorman, James.
Gordon, Ruth.

Hayes, Edmund.
Hayes, Carrie Winchell.
Hart, Chas. C.
Hilton, Helen.
Hugeston, Hugo (2).
Harris, Mr.
Harvard & Cornell (C. O.).
Harrison, Beth. (3).
Harrison, Charles.
Hutchinson, Willard H. (2).
Holland, Edwin.
Hulker, Edith.
Heck, W.
Harding, Hazel.
Harris, Ida C.
Holmes, Carla.
Hazard, Lynn & Bonnie (2).
Hall & Coburn (C. O.).
Howard & North.
Hawthorne, Mary.
Hayden, Thomas (2).
Hawkins, L.
Huntress.
Harrington, Don.

Inagold, John.
Isameal, Prince P.
Jaefy, Phil.
Jenkins, James (C. O.).
Jones, Margaret Gwyn (2).
Johann, Johnny.
Jones, Walter.
Jones, W. H. (C. O.).
Kelly & Kent.
Kesseler's Marionettes.
Knight, Harry E. (2).
King, Will.
Kelly & Ashby.
King, Winifred.
King, Hatch.

Lacleedes, The Aerial.
Lamont, Chas.
Lamut, J.
Loretta, Otto.
Landres, Patsy.
Lewin, Peter.
Leon, Nellie.
Leinus, Louis.
Lee, Henry.
Love, Frankie.
Lusby, Hutchinson (C. O.).
Leulny, Miss E. (2).
Lefebvre Family.
Lucier, Mr. & Mrs. Fred.
La Van, Floissie.

Marion, Dave.
Marshall, Louisa.
Maston, Herman.
Marensa, Benjamin.
Moore, Herbert (C. O.).
Madden, Mary.
Marx, Julius W.
Melnot, Armand.
Manolia, Jesse A.
Malcolm, Annette.
McConnell Sisters.
Mullen, Mrs. J. H.
Murray, Elizabeth.
McAllard, Virginia.
McMahon, Tim.
McNish, Frank.
McVeigh, Hugh.
McClain, Chas.

Murray, W.
MacPadden, Mr. & Mrs.
Morris, M.
Martin, Frank W.
Mills, Phil.
Moore, James A.
Miller & Russell.
Miller, Clyde C.
Miller, Loula.
MacMamel, Aloa.
Miller, Edgar M.
Mainville, E. C.
Matthews, Hugo.
Maitland, Mabel (2).
Mulliken, Lucy.
Myers & Moor.
Merrill, Chas.

Nelson, Jr., Artie (C. O.).
Nelson, Arthur.
Nice, Emily.
Nugent, Wm.
Nile, Grace.
Nichols, C. B.
Nihlo, Fred (2).
O'Neill, Sak.
Othello, Miss.
Owen, May.

Peters, Phil. & Nettie.
Peters, H. Myron (C. O.).
Price, Beatrice.
Platt, B. H.
Paulini, Mrs.
Purdy, Francis.
Plimmer, Walter F.
Quigley, Helen.

Richards, Joe.
Raffin, Frederick.
Rye, George.
Russell, Marion.
Raynolds, John B.
Robinson, Ada E.
Redding, Frances (C. O.).
Benninga & Brown.
Rankin, J. McKee.
Rogee, Leon.
Romain, Della.
Reard, Lola.
Rado, Phil.

Shale & Cole (C. O.).
Silverton, Will (C. O.).
Smith & Arado (C. O.).
Smith, Ada.
Smith, Harry H.
Sattell Bros.
Stephens, Paul.
Sherwin, Walter.
Shenard, Ruth.
Stokes, Minnie.
Spong, Elida.
Smith, Charles F.
Stevens, Mike J.
Sidney, Clara.
Schulze, M.
Sommers, J. T.
Scott, Frank.
Sullivan, O.
Sin Clair Sisters.
Springfield, Harry.

Thalles, Mr.
Tilce, Eddie.
Tully, Guy.
Travis, Almie.
Teagarden, H.
Taylor, Philip M.
Trovolo, Mr.
Thompson, Eph.
Ulpa & Hella.
Voerg, Frank (C. O.).
Valley, Camille.
Van Horn, Marguerite.
Valassi, Mr. (2).

Walte, Emile.
Wilton, Thomas.
Webb & Conly.
Ward, K.
Welch, Joe.
Welch, Pauline.
Wilson, George.
Whelan, Albert.
Wolfe, Grace (2).
Wilson, Grace.
Wilson, Miss Leslie.
Wilson Bros.
Williams, Richie.
Wilson, Leon.
Wetherall, Harry.
Woycke, Victor.
Wilson, Frank.
Yeler & Yora.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week:

CHICAGO

By FRANK WISBERG.

VARIETY'S Chicago Office,
Chicago Opera House Block,
(Phone Main 4380).

MAJESTIC (Lyman B. Glover, mgr. Monday rehearsal 9).—Bill headed by Minnie Sellgman and William Brownwell in the very diverting and splendidly acted comedy, "A Dakota Widow." Daisy Harcourt, the English comedienne, made decidedly good impression with her well rendered songs. Quaker City Quartet appeared in their familiar act, and Emmy's Pets, an interesting exhibition. Orth and Fern, Linden Beckwith, "The Girl in the Golden Frame," Tom Ripley, Bertina, the dancer, and Ramsey Sisters, in songs and dances. Laurent Trio closed with acrobatics. FOLLY (John A. Fennecsey, mgr.).—The attendance at the Folly this week has been affected by the excessive heat, although the shows given by the stock company provide diverting burlesque. The first part staged by Great Carroll, entitled "Fulgore Overture," which has been acted in stock for a number of seasons, is embellished with animated girls in attractive ensembles, effectively put on by Glor Eller. The chorus remains the feature of the show. The burlesque is called "La Statue Blanc," replete with familiar situations. In the olio appear Four International Comiques, a clever acrobatic act interspersed with comedy. Brown and Bragg have

Cobb's Corner

SATURDAY, JUNE 27, 1908.

No. 122. A Weekly Word with WILL the Wordwright.

To Fellow Highwaymen:—

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All the town knew I was "stuck" on you

"WHEN I WAS A KID SO HIGH"

BY COBB & EDWARDS

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WILL D. COBB

WORDSWRIGHT.

added new talk, which is an innovation in view of the fact that the routine was devoid of the usual suggestiveness. The "couch" dancer this week is named "Iris," a chorister, who has little conception of the art of "wiggling" compared with her more scientific predecessors.

OLYMPIC (Abe Jacobs, mgr. Monday rehearsal 9).—Six English Rockers; Charles Barry and Hulda Halvers; Mrs. Dan McAvoy (Georgia Kelly); Masus and Mazette; Armstrong and Verne; Arthur Kherns; LeRoy and Vanlon; Pollard, the Juggler.

NORTH AVENUE.—Harrison Bros.; Potts Bros. and Co.; Harry H. Tauda; Jennings and Jewell; Claude Rant and Co.; Wilson and DeKalb; Cecil Gordon.

SCHINDLER'S.—McCormick and Co.; Bella Italia Troupe; Juggling Nemo; Everette and Gilmore; The Foxes; Reed and Turner.

PREMIER.—Chinese Walker; Spencer and Ray; De Lucas Sisters; Signa Roberts; Haydn and Haydn; Gale and Linn Co.

IOIA.—Summers Sisters; Nat Wharton; Harrington and Lester; Lincoln Bros.

CRYSTAL.—Florence Pierce; Williams and Stevens; Chas. Holnes.

GEM.—Jeanie Mack; Victor Fant; Gould and Gould; Gem Stock Co.

NEW NATIONAL (Dr. Nichols, mgr.).—Margie White; Farfariella and Violetta; Walter Leroy; The Sells.

LYRIC (Chicago Heights Ill.).—Happy Hal Pierce; Jacobs and West; Bertha Phillips; The Tinkhams.

NEW GEM.—Robert Schultz; Hill and Brown; The Shermans.

Banda Rossa, under the leadership of Sig. Sorrentino, in the musical attraction at "White City" this week. "The County Fair," with its spectacular fire scene, and the casino vaudeville, are among the important features.

Holcombe's Band, with Anna Woodward, soloist, in daily concerts at Riverview Park, Chicago, attract large throngs. The numerous concessions are liberally patronized.

San Souci Park, Chicago, has Creator for an indefinite engagement. Vaudeville and other diverting out-door amusements, draw large crowds. Walter Damrosch and his orchestra continue at Ravinia Park.

D'Urbano's Band is the principal musical feature at "Luna" Park, Chicago, where several new attractions have been added since "Jim" O'Leary assumed the management.

BOSTON

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GORDON AND MARX

WHAT THE MANAGERS SAY: "THE BEST 'DUTCH' ACT BEFORE THE PUBLIC TO-DAY."

GERMAN COMEDIANS

National Convention of Women's Clubs here. Elsie G. Phelan, local, headlines and deserves it. Her pianologue is of her own compositions and the songs unusually good. She ought to go out on the circuit. Murray and Lane, immensely popular, give an old sketch; Gallagher and Barrett, in "The Battle of Too-Soon," scream; Bedini and Arthur, better than last year; Raymond and Caverly, the same; Burns and McCune, good acrobatic act; Bernier and Stela and Gaston and Green have creditable musical offerings; Vernon, ventriloquist, new idea; Six American Dancers hold over.

AUSTIN & STONE'S.—The sheath gown has struck here, Cassie French looking swell in it; Sandow and Lambert, physical perfectionists; Glenfield, ventriloquist; Olivette, illusionist; and Feeley's boys' band are in curio hall; the Winstanley's; Manhattan Girls; the Pas-Me-La; Rogo; John and Pearl Smith and Herbert and Rogers in the theatre.

PALACE.—Smith and Bowman, neat, lively singing and dancing; Folk and Folk, acrobats, and Idylla Vyner, soubrette, good olio; Two Travesties are fair.

WONDERLAND.—In the free circus program are the Five Flying Boises, Four Dieke Sisters, Sandy Chapman and the Salem Cadet Band. Manning's "Darktown" and Pawnee Bill's Wild West are features.

FARAGON PARK.—Beachy and his airships are featured; Lowande and his old-time circus a good second.

NORUMBEGA PARK.—Open air theatre show includes Prince and Virginia, singing comedians; Vossoci, who plays everything musical; Juggling Johnsons; Quigley Brothers; O'Brien Troupe of Acrobats.

LEXINGTON PARK.—Solaret, fire dancer; Torrelli's dog and pony circus; Gordon and Chacon in "coon" specialties; Lowell B. Drew, impersonations; and the Floyds in magic, comprise the bill.

BIJOU DREAM.—Crescent City Quartet in grand opera selections, are featured this week. Specialty of illustrated lectures here, this week, Japan.

DENVER

By HARRY I. BEAUMONT.

VARIETY Office.

Crystal Theatre Building.

CRYSTAL (Wm. A. Weston, gen. mgr.).—Week 15: Florens Family, reception almost ovation;

Morrow, Shellberg and Company, delightful skit; Alva York, English slugging comedienne, scored strongly; Jack Symonds (third week), solid hit, political monologue. Business excellent.

TUILLETTES (E. C. Smith, mgr.).—Butherland and Curtis, head with pleasing vehicle; The Grace Tempest Trio, singing and dancing, very good; Waldron Bros., German comedians, did nicely; Thorne, contortionist, opened strong; St. Onge Fouchere, "Ride for Life," free outside attraction. Business good.

NOTES.—Howe and Edwards and Mr. and Mrs. Hugh J. Emmett are on the Western States time in Colorado.—Phil La Toska, juggler, will play W. S. time in Colorado for a few weeks.—Katherine Grey and associate players, under the direction of Martin Beck, opened at the Orpheum 15. Playing to capacity at every performance. This makes four dramatic stock companies now playing in Denver.—Gus Milton, of the Lola Milton Trio, was brought back to Denver from Cheyenne 19, and went under successful operation for abscess. Lola Milton is working alone pending the recovery of her father.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.).—This week it's a singing show. Almost every act on the bill is a singer, except the trained horse "Colonel Fred" (New Acts), and he plays musical instruments. Foster and Foster scored the hit on Monday and this was worth something with the small army of fan-workers in the house. Wroe's "Dancing Buds" were a bit, having local support to draw upon. The act contains fifteen youngsters and several display more than ordinary ability. One little girl in particular, wearing a pretty white suit, winning special favor for her singing and handling a catchy song number with a little girl in red. The act was stretched out rather long and the group dancing a bit ragged. Three little tots won the laughs of the act. John E. Hazard handed out several stories, some new, and was very well liked for his monologue. An attractive personality and delivering his material in no small part of his success. Al Leech and his "Three Rosebuds" showed no change in this oft repeated act, but won their share of the favors. The Farrell-Taylor Trio held down an early position in splendid fashion. There is an ample supply of quick comedy and the singing and instrumental

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JAS. E. DONEGAN, Mgr.

NEW ACTS OF THE WEEK

(Continued from page 13.)

are well worked and concealed, the animal answering readily, though it suffered from "stage fright"—if such a thing is possible for animals. The horse is owned and shown by Otis Loretta, and was discovered at Cory, Pa., by A. G. Delamater, who presents the act in vaudeville. The animal has appeared under canvas, but never indoors. As a genuine novelty "Colonel Fred" deserves to be welcomed as a strong card and promises to prove a big attraction in New York.

George M. Young.

CASINO (Elias and Koenig, mgrs.).—This is the final week of Fred Irwin's "Big Revue." The business was good, considering the extreme heat. The show opens at the Savoy, Atlantic City, on Monday, and the Casino closes for the remainder of the summer.

ASHLAND, KY.

MAJESTIC (S. L. Martin, mgr. Week 15).—First half week Clint Weston, singing and talking, good; Arnold and Gardner, comedy, very good; last half week, Ruth Chandler, comedienne, fair; Casad and Devereux, musical, good.—EDISONIA (E. W. Handley, mgr.).—M. p.; business fair.

ATLANTA, GA.

BIJOU (H. L. De Glee, mgr.).—Cameraphone, good attendance.—CASINO (Hugh Cardosa, mgr.).—Kelly Bros., bag panchers, scored nicely; Gouley and Keenan, song and dance, fair; Lieb-Bonny-Pollock Co., in "His Wife's Picture," decidedly the feature; Billy Beard, monologist, big hit; Goldsmith and Hoppe, musical, excellent.—CRYSTAL (Wm. Harvell, mgr.).—Toni Martin, bicyclist, excellent; Arnold Twins, "sister" act, average.—IDLEHOUR (T. P. Hol-

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NEW YORK

land, mgr.).—Juvenile Smiths, serialists, excel-
lent; Wallace Goodwin, comedian, fair; Howard
and Clifton, dancers, splendid; Eljay and Smith,
fair; Lattie Lowman, song and dance, good.
BRIX.

ATLANTIC CITY, N. J.
YOUNG'S PIER (W. E. Shackelford, mgr.).—
Houdini heads the bill for second week, being
one of the greatest hits ever here; Four Lukeus,
great; A. O. Duncan, ventriloquist, favorite;
Harry Le Claire, excellent; Murphy and Willard,
sketch, fine; Florence Saunders, soprano, held
over, excellent.—STEELPIER (Giles
Clements, mgr.).—The Valadons, aerial wire
cyclists, good; Nicodemus and White, musical,
good; Sansone and Della, acrobats, excellent;
Doherty's Poodles, good; Billy Evans, monologue,
good; Marseilles, contortionist, good; Thomas
J. Quigley, ill. songs, fine; Vitagraph.—
NIXON'S APOLLO (F. E. Moore, mgr.).—Vau-
deville booked by the United occupied this theatre
22d, the house being sold to the American Rail-
way Master Mechanics' Association in convention
here; George H. Wood, Edna Phillips and Co.,
Sadie Jansell, Avon Comedy Four, Elinore Sisters,
Barnold's Animals. Harry Bennett lead the or-
chestra.—ATLANTIC GARDEN (Beatt and Hy-
man, mgrs.).—Murray and Williams, dancers,
comedians and instrumentalists, good; Two Ster-
lings, hat spinners, fine; The Copes, musical, good;
Bohst Trio, skaters, good; Flossie Lavan, songs,
fair; Charles F. Leonard, comedian, fair; Francis
and Cross, comedy sketch, good; Freda Terrill,
songs, good; Caffrey and Grant bag punching,
fair; Weaver and Lampert female impersonators,
fair; George W. Wachs, German comedian,

engagement here the 20th. The show has a very
good band.
W. W. REYNOLDS.

CINCINNATI, OHIO.
By HARRY HESS.
VARIETY'S Central Office,
107 Bell Block.
CHESTER PARK (I. M. Martin, mgr.).—The
Metropolitan English Opera Co. began its season
here with "Robin Hood." Joseph Sheehan, tenor,
is at the head. At the vaudeville theatre "The
Triflers," pictures in rag, good; Seymour and
Dupree, uice; Goolmans, musicians, very fine;
Kroneman Brothers, acrobats, excellent.
CONEY ISLAND (G. Wellington Engelbreth,
amusement director).—Woods and Ralton, mus-
ical; Bregars, Kingman and Bregars, comedy acro-
bats; Madge De Armos, aerial; Daragh and Sher-
wood, sharpshooters.
LAGOON (J. J. Weaver, mgr.).—Calvin and
Fitch, singing and dancing, pleasant; Fleming and
Blay, travesty, and Kirby, ventriloquist.
GRAND OPERA HOUSE (Daniel W. Bauer,
mgr.).—Final week of the summer vaudeville
show. C. J. and Agnes J. Rich, "College Boy
and the Girl," out of college too soon. Stemm
and Le Grange, musicians, fair; Charles H.
Warren, roman rings; John C. Dickens, baritone
singer, excellent; Bailey and Taylor, blackface,
fair; Roby Brothers, good dancers.

CLEVELAND, O.
KEITH'S (H. A. Daniels, mgr.).—The Keith
people gave up the Colonial (Drew & Campbell's).
On Labor Day they will open up their own
show shop.—OPERA HOUSE (Lyman H. Howe,

CORRESPONDENTS

July 4th falling on a Saturday, correspondents are requested to have their matter for that
week (June 29) reach this office by Tuesday, or not later than Wednesday morning (July 1).

fair; Hal James, dancers, good; Ed. Gardner,
juggler, fair; Ed. Morgan, boy soprano, fair; Von
Serby Sisters, Hungarian songs and dances, good;
Jewett, Hayes and Land, acrobats, good; Cole
and Wood, comedians, good; Ruth Matland, songs,
good; Three Mayfairs, songs and dances, good.—
STEEL PIER (J. Bothwell, mgr.).—Murphy's
American Minstrels, still doing well; Haley's
Washington Band and Vessella's band concerts
three times a day.—BOWDOIN'S.—"Out of the
Depths" doing well. NOTES.—Jack Leonard
and his wife are spending a few weeks here.—
George W. Munroe has arrived back home.—Sam
Howe, who is resting here, received an offer
from the Shuberts to go with "The Mimic
World," but refused.—Fred Belcher of Remick's,
is here.—Jules Jordan, formerly of Jordan and
Harvey, who has been ill, is feeling much better
since he came.—Lew Hern, of "Wine, Woman and
Song," is going to remain here for the season.—
Harry Le Claire and his family are occupying
their cottage for the summer. Harry took Ed
Latell's place at Young's Pier Monday.—Sylvia
Hein, the composer and his wife spent their
honeymoon here.—Eddie Boutard, of "Wine,
Woman and Song," has left to join her parents
in the mountains.—"Phroso" is here.—W. W.
Thiese and Bonita will spend several weeks here.
SIG.

BRISTOL, TENN.
FAIRYLAND (Melvin A. Hayes, mgr.).—
Vaudeville bill this week: John E. Greene,
vocalist, and monologue, good; The Nelson Sisters,
dancing and singing, clever; Dorothy Hart, sing-
ing and dancing soubrette, much appreciated,
especially the quick changing of costumes; Miss
Walsh, in ill. songs, pleasing.—ELITE (Harry
Knox, mgr.).—The Elite has reopened after
being dark two weeks. The Marshall Sisters
were fine; Hamilton and Collins, dancing and
singing, took well. The rest of the bill ordinary.
—AIRHOME (J. D. Kilgore, mgr.).—Opened
on the 17th by the Airhome Stock Co.—NOTE.
—The Great Southern shows closed a week's

mgr.).M. p.—LUNA PARK (Elwood Salisbury,
mgr.).—"In Cnpl's Garden," a spectacle put
on by M. F. Trowler, is proving a success. Bug
Otto's animal show still remains.—WHITE
CITY (Paul C. Mooney, mgr.).—Buckskin Ben's
Wild West is the main attraction.
WALTER D. HOLCOMB.

EASTON, PA.
CASINO, ISLAND PARK (D. E. Segline, mgr.).
—Joe Hardman, monologue, very good to open;
Boulden and Quinn, comedy instrumentalists, ap-
plauded loudly; Alfred Hall, "The Tanglefoot
Fellow," pleased; Hawley and Olcott, "Just Mar-
ried a Week," hit.—BIJOU (Chas. Pilger, res.
mgr.).—JEWEL (Sam Keyes, mgr.).—M. p.;
good patronage.—WIND GAP PARK.—Vau-
deville, headed by Les Theodorowicz and m. GIL.

ERIE, PA.
FOUR MILE CREEK PARK (H. T. Foster,
mgr.).—Five Musical Melarens, musical and danc-
ing act, good; The Gory Trio, dog act, fair;
Lillian Maynard, singing comedienne, good; Leo-
nard and Drake, singing and comedy imitations,
good; Fred Wyckoff, rube comedian, fair.—
WALDAMEER PARK (Thomas Maloney, mgr.).—
Starting next Sunday, June 28, the vaudeville,
house in this park will open with vaudeville,
booked by Frank Melville.—NOTE.—Billie Nunn,
the stage manager all last winter at the Alpha
Theatre, this city, is filling the same position
at Four Mile Creek Park. BRUCE GRONNET.

EVANSVILLE, IND.
OAK SUMMIT PARK (Sweeten & Danbaum,
mgrs.).—Larkin & Burns, eccentric comedians,
good; Palfrey and Hoeftler, comedy cyclists, great
riding and something new; Leeds and LaMar,
good turn; Art Fisher, imitations, and Camille
Person, character impersonations, applause.—
HIPPODROME (Frank B. Hooper, mgr.).—Klein,

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trunk. JACK HUGHES, Webster, Mass.

Ott Bros. and Nicholson, feature act, considered
best musical act here; Hickey and Nelson, good;
Ben Cox, singing, popular; Adele Wilson, a fifty
little song and dance artist, good. S. O.

HARRISBURG, PA.
PAXTANG PARK (F. M. Davis, mgr.).—Good
bill. Miller and Russell, "The Lunatic and the
Girl," fair; Florence Tempest, comedienne, ap-
plause; George Yeoman Bros., acrobats, very
good; Whelan and West, singing and danc-
ing, very good; Carson Bros., clever. The
music at this house is excellent, far above the
average.—LYRIC (Billy Daugherty, mgr.).—
Best bill of the season. Kolb and Miller, ex-
cellent; Harris and Hilliard, singing duo, scored;
Marie West, well merited applause.
C. C. CORBIN.

JACKSON, MICH.
BIJOU (Will Marshall, mgr.).—Bradley and
Leona, "The Land of Bohemia," clever; Stanton
and Hardberg, very good; Hibbation and Rosalie
Ceballos, and their "Phantastic Phantoms," hit.
BRADLEY.

JAMESTOWN, N. Y.
CELERON (J. J. Waters, mgr.).—Julie Ring
and Co., in "The Wrong Room," headline and
pleased; George Yeoman Bros., acrobats, very
good; Melnette Twins and Clay Smith, nice song
and dance act; Sam Williams, pianologue, excel-
lent, and Clemmons and Massey, comedians, good.
L. T. BERLINER.

JOHNSTOWN, PA.
GLOBE (J. G. Foley, mgr.).—Al E. Hutchinson,
good, but unintelligible at times; Devon and Ken-
nedy, in "Denny's Visit to Mrs. Casey," good
singing sketch; Baby Vernon, titled "champion
child buck and wing dancer," certainly has the
goods for so small a tot and an immense hit; busi-
ness fair.—LUNA PARK (Phil Caulfield, mgr.).
—Frazier's Highlanders Band, big hit, though at
attendance only fair. Program semi-classic and
pleased. In the theatre the Chester Bishop Co.,
is presenting "The Harvest Moon," to good busi-
ness; "Queen of the Orient," finishes the week.
JESTICAM.

KNOXVILLE, TENN.
CRYSTAL (Scott Leslie, mgr.).—M. p. and ill.
songs by Miss Huskisson; O'Hara and Watson,
singing, dancing and comedy sketch, very clever.
—COLUMBIA (Robt. Robinson, mgr.).—Lokola
and Lorain, comedy jugglers, pleased.—CHIL-
HOWEE PARK.—Perucht-Gypzene Co.
ARTHUR SPROUSE.

LAWRENCE, MASS.
COLONIAL (J. Fred Lees, mgr.).—Arlington
Musical Quartet, instrumental music, hit of bill;
Billy Kincade, "The Mad Juggler," clever; Dan-
iel Morrison, songs and dances, very good;
Cleodora Trio, "Fun in a Sanitarium," pleased.
—MARQUISE (W. V. H. Barbydt, mgr.).—
M. p. and ill. songs by Joseph Blott.—NICKLE
(J. F. Twoomey, mgr.).—M. p. and ill. songs
by Arthur Holmes. JOHN J. JOYCE.

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That old-time American Cycle Expert, NICK KAUFMANN, dropped in the other day from Berlin, where one of his girl troupes is starring, while the other has been featured at the London Coliseum. Still another has just left for Australia, and all are so well booked ahead that Nick is getting out a fourth venture. Saw a special exhibition of his boy, Frank Kaufmann, at the Hippodrome, and to say he is a demon of the wheel would be putting it mildly. He seems a part of the machine itself, and his tricks out-cycle cycling, being veritably the very best your correspondent has ever seen in his roving. He is truly a ninth wonder in his line.—London Notes in VARIETY.

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NEW YORK CITY.

LEXINGTON, KY.

HIPPODROME (L. H. Ramsey, mgr.).—Monarch Comedy Four, good; Morris and Hemmingway, good; Carroll Sisters, good.—MAJESTIC (Auther Jack, mgr.).—Oscar Hass, bar act, good; Agnes Edmunds, soubrette, good; Spangler and May, good; Cushman and St. Claire, comedy sketch, extra good. JOSEPH CANDIOTO.

LOS ANGELES, CAL.

ORPHEUM (M. Beck, gen. mgr.).—Week 15: Cressy and Dayne, skit funny; Mr. and Mrs. George A. Beane, melodramatic farce, "A Woman's Way," gets laughs; Wilbur Mack, in "Girl and the Pearl," assisted by unknown girl, nothing new, songs good; Bertie Herron, caught popular fancy; Rockway and Conway, comedy sketch. Holdovers: Marcel's Pictures, William Tompkins, Salerno.—EMPIRE.—Three Wyatt Sisters, good, and head bill; Frank Clark, patter, new and funny; Keltner, magician, ordinary; Hill Sisters, Ill. songs, fair.—UNIQUE (Hents & Zallie, mgrs.).—Burlesque, "Pinafore," tabloid, excellent; Comedy Company in "The New Minister," James P. Lee, director, funny, and made a hit.—FISHER'S.—Herb Bell, heads in "An Irish Senator"; good stock company in "Bill Quist"; plenty of comedy.—NOTES.—Richard Cummings has signed as producer at Fischer's.—Jack Howard, for two years at Unique, goes east under contract with Frohman.—Walter Fredrick has succeeded C. T. Wippen, as musical director at Unique.—C. T. Wippen late musical director at the Unique, left town between two sums, leaving company in arrears for a week's salary; also took manuscript score of "Mother Goose," owned by Maude Beatty, a member of the Unique Musical Burlesque Company. He is said to be in San Francisco. DEFINE.

LYNN, MASS.

OLYMPIA (A. E. Lord, mgr.).—Princess Chinquilla, Indian vocalist, assisted by Ed. Newell, juggler; Hagan and Westcott, comedy; McCullough, impersonator of musical comedy stars and Agnew and Cullen, "A Meeting by Chance."—COMIQUE (M. Marks, mgr.).—Pictures and songs, with Madeline Buckley leading soloist.—AL-HAMBA PALACE (J. T. Green, mgr.).—Pictures and songs.—NOTES.—NOVELTY, stock burlesque, closed for season. Eugene McAuliffe, son of Jere McAuliffe, the comedian, a former Lynn boy, lost a leg in accident St. John, N. B. Particulars unknown.

ROBERT A. DOYLE.

NASHVILLE, TENN.

CASINO, GLENDALE PARK (Wm. Bordelair, mgr.).—Harris and Nelson, black face, good; Mamie Mitchell, singing, good; Jim Coveny, monologue, good; Miss Verona, singing, pleased; Christopher, magician, good; De Lera and May, musical team, good.—CRYSTAL (Lew Leslie, mgr.).—John R. Green; Vetter Bros.; Wade and Reynolds; Lakola and Lorain, good bill.—CRESCENT (W. P. Ready, mgr.).—Baby Violet; Levoia; The Whitmans; Parrish and DeLue; Bobby and Lillie Miller, very good bill.—GRAND (Geo. H. Hickman, mgr.).—First week of talking pictures, good show.—DIXIE (Sudekum and Williams, mgrs.).—Ill. songs by Scotty, and pictures.—AIR DOME, GLENDALE PARK (Lewis & McBride, mgrs.).—Ill. songs and pictures. J. P. MASTERS.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.).—Rehearsals Monday 9:—The Zarnes, clever gymnasts; John F. Clark, in song and story had them easy; Snyder and Buckley, best comedy musical act seen here; Herbert Brooks presents Joe and Nellie Dover; Dan Dawson and Emilie Hewett, in "Mr. Mystery," an illusion; Donald Carson repeats former success; W. J. Ferguson and Beatrice Moreland, in "The Marriage a Failure?" went well; Laddie Giff caught on; The Millard Bros., good.—ELECTRIC PARK (C. A. Dunlap, mgr.).—In theatre are Ireland and Walsh, clever skit; Lillian Thelma and A. C. Alton, an operatic

Seville Mandeville

CHILD TRAGEDIENNE.

Address care VARIETY.

sketch, good; The Romeo Trio, eccentric comedians, funny; Laura Thurston, sang well; The Tumbling Toms, good; Musical Baroo, played well.—HILLSIDE PARK (W. E. Thaller, mgr.).—Nodine's Wild West with other features, including Miss Adelaide, with high school horse from N. Y. Hippodrome, pleased many. Others appearing were Sergeant Starlit's Ponies, Bob Mason and Charley Tomplum, in trick shooting; Chubby Cook, balloon ascensions. Dancing, skating and motor boating are still drawing cards at this park.—NOTE.—Dare Devil Shreyer injured his shoulder the beginning of the week and is on the sick list, but expects to be about again in a few days. JOE O'BRYAN.

LOWELL, MASS.

LAKEVIEW PARK (F. Twitchell, mgr.).—The Adam Good Co.—CANOBIE LAKE PARK (C. G. Gorman, mgr.).—Opens with big vaudeville show.—WILLOW DALE PARK (J. Bowers, mgr.).—M. p. and vaudeville.—THEATRE VOYONS (Hennessey and Bunker, mgrs.).—Gotch-Hackenschmidt, Burns-Moir pictures; Ill. songs. JOHN J. DAWSON.

PORTLAND, ORE.

PANTAGES (John A. Johnson, mgr. Week 15).—Johanna Kristoff, vocalist; Torcat and Flor D'Aliza; Joe Morris; Lynch and Dale; Jean Wilson; Ill. songs.—GRAND (Jas. H. Erickson, mgr.).—Mile. Marsella's Birds; Fitzgerald and Wilson, singing comedians; Black and Miller, acrobats; Hutchinson and Bainbridge; Webb-Romalo Troupe, equilibrists; The Waltons, singing and dancing; Fred G. Bauer, Ill. songs.—STAR (B. C. Murphy, mgr.).—Monahan and Sheehan, instrumentalists; Marcello and Wolfe, comedy bar; Armstrong Comedy Co., "General Mix-Up," excellent bill and business.—RITZ (Joe West, mgr.).—Frank Smith; Lottie Goldman; Fred Walters; Katherine Clements; Tixie and Richards; Frank Bonham; Ethel Merrill; Dick Hutchins; Rooney and Forrester; Birdie Dillard; Dan Hart; The Hlewettes and stock; "The Sporty Duchess."—OAKS (D. C. Freeman, mgr.).—Herr Lind's Orchestra; Allen Curtis Co.; "The Jolly Widow"; Prof. Reds' "Tickler," business big.—SIJOU (Wall and Hanrahan, props.).—Sam Jordan and Miss Smith, Ill. songs, m. p.—EDISONIA (Jos. St. Peter, prop.).—M. p.—BAKERONIA (J. E. Maguire, mgr.).—M. p.—ORPHEUM and HIPPODROME (Dillwyn and Daniels, mgrs.).—M. p. W. R. B.

READING, PA.

NEW RIJOU (direction S. Lubin).—M. p. and Jeanne and Ellsworth, Higgins and Phelps, Clarence Marks and Thomas A. Mackey.—GRAND OPERA HOUSE (direction Mecca Amusement Co.).—M. p. and vaudeville.—VICTOR, MECCA, STAR, PARLOR and PROPLE'S.—M. p. and Ill. songs.—PENDORA PARK.—Fireworks and special attractions in honor of visiting Knights of St. John, delegates of which order from every State in the Union are attending a convention in Reading.—CARSONIA PARK.—Week of Elks benefit; Vic. Richards' Philadelphia Dixie Minstrels in open air theatre. G. R. H.

SAN ANTONIO, TEX.

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SHENANDOAH, PA.

WOODLAND (G. H. Gerber, mgr.).—Tom and Edith Almond, novelty, rousing reception; Martini and Maximilian, burlesque magic, works well; Le Maire and King, funny; Jerome and Jerome, clever acrobats and contortionists; Little Ethel, the boomscope, and Etta Hyland's orchestra complete. **NOTES**—A special trolley car carrying Dunbar's Goats, which exhibited at Tumbling Run, Pottsville, Pa., last week, jumped the track while en route to the park and plunged down an embankment. The eight goats were tied to the seats. It was necessary to cut the halters to prevent strangling. Dunbar sustained several lacerations, and Gen. Pass, Agt. Crane was injured about the forehead. **JACK THUME.**

STAMFORD, CONN.

VAUDEVILLE (Anthony Geronimo, mgr.).—M. P. and Walter Sutherland's songs. **STAR** (E. K. Kopf, mgr.).—M. P. "The Blue and the Gray," drew packed houses at the vaudeville; Raymond V. Murray, the Lyceum's ill. songster, has been very ill. The local vaudeville theatres will open up about Sept. 1. **HARRY KIRK.**

SYRACUSE, N. Y.

VALLEY THEATER (N. C. Mirick, mgr.).—A good bill was offered for the opening. The LaBelles, pleased; Shewbrook and Berry, good; Big City Quartet, decided hit; Carrol Henry and Nellie Francis, good; Gieger and Walters, went big; Cornelia and Eddie, good. **SAM FREEMAN.**

WASHINGTON, D. C.

LUNA PARK (C. J. Goodfellow, mgr.).—Open air vaudeville continues to attract large numbers to this suburban resort. Topping the bill this week is Frank Bush, story teller, won much applause; The Four Dancing Belles, very pretty work; The Royce Brothers, described as "The Champion Bag Punchers," justified their description; Agnes Hayliss excelled as a vocalist; Lyons, a comic juggler, clever. As the closing item of an splendid bill there was offered Mlle. Victoria Parker and her leaping dogs. **GLENN ECHO PARK** (L. D. Shaw, mgr.).—No cooler spot during this torrid weather can be found.

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Brooks and Johnson, continuous applause; Edward Lea, good; Anderson and Ellison, good. **STAR** (W. P. Landes, mgr.).—Vandeville discontinued for m. p.—**LYRIC** (J. Rothstein, mgr.).—Coastal Trio, held over, hit of bill; McCallen and Bennett, good; Rose Gilbert, comedienne, won favor; Roy S. Allen, vocalist. **—WONDERLAND** (J. B. Shaff, mgr.).—Prince Ellwood, monologist, fair; Granger and Doyle, sketch, excellent; W. D. O'Brien, vocalist, pleased; admission reduced from

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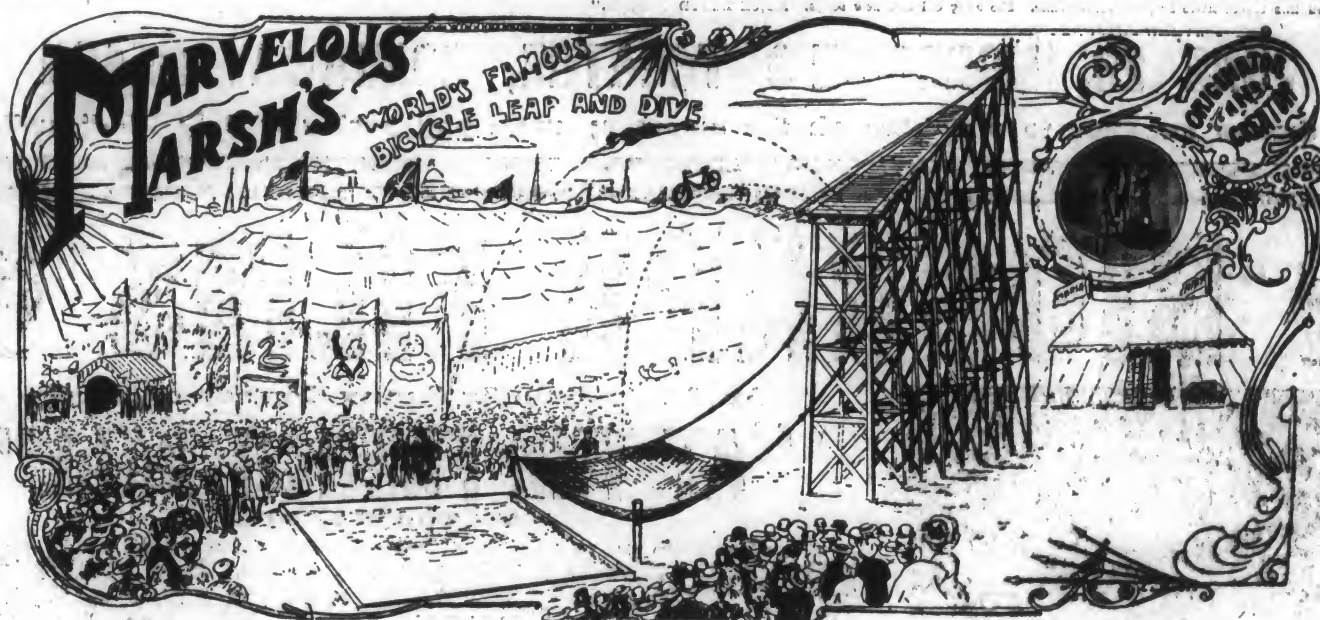
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ALICE LLOYD

THE DAINTY Dresden Doll Delineator of Delightful Ditties

Just concluded **SHEA'S THEATRE, BUFFALO**, one week return engagement after six weeks' absence. Accorded an ovation nightly. Played to capacity despite the terrible hot weather all week. Below are a few condensed reviews from the Buffalo press, unsolicited:

BUFFALO "COMMERCIAL."—"Alice Lloyd, the English Comedienne, is without doubt THE BEST HEADLINER Manager Shea EVER HAD ON THE BILL at his popular vaudeville theatre."

BUFFALO "EVENING NEWS."—"Alice Lloyd came back to Shea's yesterday, and the reception she received would be hard to forget. Recall followed recall until it amounted almost to imposition. At the conclusion she was given a veritable ovation."

BUFFALO "ENQUIRER."—"Alice Lloyd, DAINTY and winsome, was given a splendid welcome last night upon her return engagement to this city and seemed to charm the hearts of her admirers even more so than on her last visit."

BUFFALO "EXPRESS."—"Alice Lloyd almost had a riot at Shea's yesterday, so big was the reception given this clever little English comedienne. She sang old and new songs. ALICE LLOYD

has ALL THE OTHER ENGLISH COMEDIENNES that have appeared here BEATEN TO A FINISH."

BUFFALO "EVENING TIMES."—"Alice Lloyd was given a tremendous ovation, and she deserved it, for she is undoubtedly THE CLEVEREST IN HER LINE that ever stepped before the footlights."

BUFFALO "COURIER."—"It did seem yesterday that managers might tax the strength and endurance of Alice Lloyd so many and so persistent were the recalls they give the clever little comedienne. She got one of the heartiest welcomes she has had in America. The pleasant tumult amounted to a veritable ovation for the cleverest and sweetest of the English Lilyda."

JUNE 29, MORRISON'S THEATRE, ROCKAWAY BEACH

Many thanks for offer to play through the summer; must sail positively July 15—"Lusitania"



Trade Mark

BIOGRAPH FILMS



Trade Mark

An Excruciatingly Funny Comedy of Errors

"AT THE FRENCH BALL"

RELEASED JUNE 30TH

How the fates conspire when we plan to deceive. Everything seems to work in our favor until, at some awkward mishap, all the fruits of artifice and subterfuge wither. Mr. and Mrs. Williams, a young married couple, not entirely weaned of the freedom of single blessedness, are both, unknown to each other, obsessed with the irrepressible desire to attend the French Masquerade Ball. By a strange coincidence, Williams attires himself in a Friar's garb, while Mrs. Williams appears as a Nun. At the ball they meet, and, owing to the cast of their characters, are naturally sympathetically attracted one by the other, and arrange to have a little supper after the ball is over. During the course of the evening they have each penetrated the other's disguise. Now here is a complex situation—each has recognized the other, but neither recognizes the fact—Do you get it? Well, Mrs. Williams hastens to the ladies' dressing-room, accompanied by her colored maid, whom she immediately invests with the Nun costume. Williams hustles Nelson to the men's room, changing costumes with him. The Friar and Nun meet again and the proposed supper is to be indulged in. In rush Mr. and Mrs. Williams from different entrances to witness the consternation of the masquerading couple, even unto their own amusement. The picture ends interregatorily—"Who is the joke on?"

LENGTH 670 FEET



S-T-U-N-G.

A Story of a Young Girl's Willfulness

"AT THE CROSS ROADS OF LIFE"

RELEASED JULY 3RD

"Oh, God, turn back Thy universe and give me yesterday!" How often is this prayer breathed by the unfortunate victims of self-will. And yet there has been a place in their journey where the roads of life forked, and, had they chosen the right one, all would have been well. Such an occasion presents itself to the heroine of this story, and, by stern resolve, she selects the right road. She, the daughter of a staid New England minister, is brought up in absolute ignorance of the ways of the outside world, and, when she gets the slightest inkling of its glamor, it makes a decided impression. Into her hands have fallen several theatrical newspapers, and she and her girlhood eagerly digest their contents, recounting in glowing terms what seems to be a golden existence. So wrought up were they that she immediately resolves to go on the stage, and so applies for a position in the chorus of a New York Opera Company. Her rise in the profession is rapid, and, while her artistic success is most agreeable, still she finds that all is not gold that glitters. Hence it is that she joyfully welcomes the opportunity to return to the modest, simple home of her dear old father. The story is a most touching one, well defined, with many bits of comedy to lighten it, together with a vivid portrayal of life behind the scenes.

LENGTH 775 FEET



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VARIETY

VOL. X, No. 13.

JUNE 6, 1908.

PRICE TEN CENTS.



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HUGO MORRIS, Representative

VARIETY

VOL. X., No. 13.

JUNE 6, 1908.

PRICE TEN CENTS.

"INVESTMENT FUND" RAISED BY ARTISTS' SUBSCRIPTION

**The Artists' Society Gathering Together a Large Sum
For Co-Operation and Protection.**

The members of the White Rats of America are being invited to subscribe to an Investment Fund. When the plans are formulated it will be conducted under a corporate title, with a business management and directorate separate and distinct from the order.

No minimum or maximum amount is fixed as a limit which may be placed to the credit of an artist who contributes, but he is assured in a circular letter sent out that his interests will be safeguarded, with a likely possibility the investment return upon the money will approximate at least four per cent, per annum, if not more.

The object of the Investment Fund has to do with vaudeville; the leasing and conducting of theatres for that amusement, together with the financial backing necessary to launch traveling road companies of artists to play in theatres throughout the country on the same terms and in similar manner to legitimate productions, the details of the latter scheme having previously been set forth in *VARIETY*.

Some two years ago with an active membership of 24, the White Rats had an Investment Fund of \$16,000 in reserve. At the present day, with its list of members increased many fold, it is estimated that shortly the Fund will have reached the \$100,000 mark, and it is said sufficient capital is assured the corporation to conduct the business operations to any extent deemed advisable.

Beneath the prima facie statements of the circular letter has been gleaned by artists a scheme to place the White Rats through its subsidiary or off-shoot company in a position to enter the vaudeville field as a competitor; to create opposition should the circumstances warrant, and to afford an outlet for artists where condi-

tions may be existant requiring a remedy.

The new corporation will be governed by artists in an advisory capacity, with a business manager, the name of whom is unannounced.

White Rats spoken to regarding the scheme regard it most favorably. It is the outcome of long agitation along these lines by artists, but which has never culminated substantially until this time.

JUMPED 3,000 MILES.

The 20th Century on Tuesday carried the Jesse Lasky "Eight Hoboes" on its journey to San Francisco, where the act will open at the Sunday matinee, June 7. The troupe will reach the city at 7:30 the same morning.

A wire was received at the Orpheum, New York, offices on Tuesday morning of the illness of one of the members of Kennedy and Rooney, causing the retirement of the act from the Orpheum's (San Francisco) bill this week. "The Hoboes" were immediately impressed, and the act will remain for 30 weeks on the Orpheum time.

SHUBERT REVUE AT ATLANTIC.

"The Mimic World" with a host of vaudevillians in the cast will make its first public appearance on June 15 at the Apollo, Atlantic City, following the Ziegfeld Revue which will hold the same stage for the week previous.

The Shubert production will reach the Casino, New York, July 6.

THORNTON LEAVES BUFFALO.

Buffalo, June 4.

James Thornton, the monologist, who was injured in a fall here last week, and removed to the hospital, left for New York on Saturday. He was reported as all right at that time.

STAIR'S POLITICAL BEE.

They do say that, the time is coming when E. D. Stair will retire almost entirely from active management of the Stair & Havlin interests. For a long time the political bee has been buzzing in a drowsy but insistent sort of way in Mr. Stair's bonnet, and so when the news reached the city a few days ago that he had been appointed delegate at large from Michigan to the National Republican Convention everybody expressed the conviction that his already unwilling connection with the show business had received another loosening jolt.

Stair's ambitions point to a seat in Congress, it is said.

GRACE VAN STUDDIFORD'S OWN CO.

St. Louis, June 4.

The Grace Van Studdiford Amusement Co., with a capital stock of \$15,000, has been launched here, articles of incorporation being filed by Thomas Bond and other parties in interest.

Charles B. Van Studdiford, husband of the operatic star, declares the company was organized to back Mrs. Van Studdiford, and an opera is to be produced by her which Reginald de Koven and Harry B. Smith are now collaborating on. Mrs. Van Studdiford will be the principal owner.

The first production is to be at Providence, R. I., about Oct. 1. Booking into the Olympic in November is pending. Charles Bradley, formerly with Sothorn and "The Red Feather," is to manage the company. Louis Harrison is to be the leading comedian, and Louis Casoven has, it is said, also been engaged.

AMERICAN MAY OPEN.

The American Theatre may open for a summer run if the negotiations in progress between William H. Parry and the William Morris, Inc., are brought to a successful conclusion. They were expected to be closed yesterday (Friday).

Mr. Parry's intention is to reproduce Broadway musical comedies, for weekly runs at popular prices, with the comedians identified with the original productions heading each cast.

VAUDEVILLE FOR FOLLY?

From all accounts there is a possibility that the Folly, Brooklyn, will play vaudeville next season under the management of Hyde & Behman, the owners of the theatre, and will be booked by the United Offices.

The arrangements have been partially completed between Richard Hyde and E. F. Albee, the 'cabled consent' of Percy G. Williams having been obtained to the United acting as the booking agent. All that stands in the way of the deal is a number of legitimate bookings which it may be impossible to get rid of.

The Folly is situated between Mr. Williams' Gotham and Novelty theatres in the Williamsburg section of Brooklyn. In the list of theatres now appearing upon the contracts issued by the Williams office, no mention is made of the Novelty, the fifth house on the list being the new Greenpoint theatre at present building in that Brooklyn neighborhood.

The disposition to be made of Hyde & Behman's Olympic, an Eastern Burlesque Wheel theatre the past season, has not become known.

BIDS WILSON UP.

The managers started bidding this week for Al H. Wilson, the German comedian, who may spend a few weeks in vaudeville.

By rapid jumps those who have their vaudeville houses still open raised the offer for Mr. Wilson until it reached a figure on Wednesday when it was thought the comedian would immediately succumb.

PICTURE IN PASTOR'S.

With the performance to-night (Saturday) at Pastor's, Tony Pastor will vacate the theatre where he has been steadily in command for so long to allow the American Vitagraph Company to present moving pictures until some time in August when Mr. Pastor will again present vaudeville.

The Vitagraph Company takes the house under lease during the warm weather. The addition of Pastor's to the picture ranks will place four houses on the same block offering the unreeling films as an entertainment.

"UNITED WILL RUN IT'S OWN BUSINESS"—ALBEE.

Agency Chief and Artist's Committee in Warm Argument over Contract Form. No Arbitration Board.

At the weekly meeting of the White Rats on Tuesday evening last a statement made by E. F. Albee to Harry Mountford, secretary of the Board of Directors of the order, and Denis F. O'Brien, its attorney, was reported and was repeated on the street the following day.

From an account, it appears that Messrs. Mountford and O'Brien called upon Mr. Albee last Friday and discussed with the General Manager of the United Booking Offices, who also had his counsel, Maurice Goodman, present, the contract question among other things.

Mr. Albee is reported as having stated while the conference was on that he would not consent to an arbitration board in any form; that he would not make any working agreement with the White Rats of America, and that the United Booking Offices would run its own business, allowing no dictation from anyone.

The argument over the points arising is said to have been quite warm in spots, and the White Rat Committee left the United Offices very much dissatisfied.

The form of contract which has been adopted by the United, and is uniform in language for all managers booking through that agency contains several clauses and phrases objected to by the Rats as inequitable.

In clause three of the contracts occurs the wording "to render and produce such act to the satisfaction of the party of the first part" (manager), and in clause six the same wording is repeated in the following language: "If before or during this engagement it is found the party of the second part (artist) has reduced or changed the personnel * * * or otherwise changed or lowered the quality of the act * * * or is otherwise unsatisfactory the first party (manager) may forthwith cancel this agreement."

The first clause of the agreement binds the artist to appear at any theatre in any city the manager may require, and in clause three the reading is that the artist must appear at least twice daily and not over fourteen times in one week, and an additional performance on holidays or special occasions when required.

While the latter phrasing of an additional performance on holidays or special occasions is not new matter, it has been objected to by many artists as rendering them liable to give more than two shows daily upon demand.

The final clause of the agreement (9) provides that a cancellation of an act under any contract issued through the United Offices shall be considered grounds for the cancellation of the contract held in hand, and again in this clause is repeated for the third time or, *or if the artist fails to satisfactorily render or produce his act*, he is liable to cancellation. The contract in nowise provides for a judge of the merits of the performance, and under the agreement the manager is the sole arbiter. Clause nine is so worded that although a contract is given through the United calling for an engagement in April, 1909, it is sub-

ject to cancellation should the act be canceled under a similar contract, though in another manager's house, during any week prior to that April engagement.

It is understood that while the contract form was drawn and approved before the issuance of the statement by the United that there would be no more cancellations or "lay-offs" without the artist's consent, and that every contract would be "play or pay," the present form from which the quotations above have been taken will not be altered. Several of these contracts have already been issued, it is said.

RECEIVER FOR HIPPODROME.

Cleveland, June 4.

Charles R. Morley, one of the largest stockholders in the Cleveland Hippodrome Company, has been appointed receiver for it. Mr. Morley obtained judgment on a \$5,000 note of the corporation, and at once applied for a receiver. It is said to be a friendly action all through.

There are miscellaneous debts of \$350,000 against the Cleveland Hippodrome Company, and \$150,000 is still required to complete the building. The receivership will, it is supposed, straighten out the affairs, and promote the completion of the office building.

The court proceedings have no bearing upon the Hippodrome Company, which operates the amusement end of the enterprise, managed by Max Faetkenheuer. R. E. McKisson says that the amusement company has advanced the construction company \$85,000 for rental, that amount having been the profits of the house since it opened, five months ago.

About the same people compose both corporations. The building corporation is capitalized for \$1,400,000, and there is a first mortgage bond issue of \$1,000,000; also a second mortgage on the property for \$400,000.

NEW CLUB SWINGING RECORD.

Sydney, Australia, April 18.

Tom Burrows' club-swinging record of 61 hours, 45 minutes has been eclipsed by Jack Griffiths, who swung for 62 hours. Burrows tries again next week.

MOSS-STOLL MAN RETURNS.

L. Johns, the New York representative of the Moss-Stoll Circuit, England, leaves for the London headquarters to-day on the "Campania," and will be gone until the Fall, it is said, or longer. A. E. Johnson, of the Casey Agency sails on the same ship.

This leaves New York without any official M-S representative.

CHARLIE WILSHIN'S FAIR BOOKING.

Charles S. Wilshin, the eastern representative in William Morris' Chicago office, leaves for his home in New York on June 13 for a two weeks' vacation.

While in New York he will be betrothed to Sadie Folly, the pretty stenographer in the office of Myers & Levitt.

WM. MORRIS' DELAYED RETURN HOLDING UP IMPORTANT DEALS.

R. F. Rogers, General Manager of William Morris, Inc. in a Statement Says Upon Morris' Arrival Home There Will be Quick Developments.

The exact date of the departure from Europe of William Morris, the independent agent, for home is not known at the Morris office, as a VARIETY representative was informed this week when calling there. Mr. Morris was expected to sail last Tuesday, but no word came over the cables that he had done so.

E. F. Rogers, the general manager of William Morris, Inc., when asked when his chief would arrive, replied he expected Morris would sail on June 10.

Asked if the Morris office was prepared to make a statement as to its present position in vaudeville and the future, Mr. Rogers said: "In the absence of Mr. Morris, I do not feel that a statement should be issued, although we would very much like to do so. I think it more advisable that Mr. Morris' return be awaited. I know he has accomplished a great deal while abroad, which, with what we have done since he left, should make an interesting interview, but it must come from him."

"As far as this office is concerned, we are now offering from 15 to 40 weeks for next season to all kinds of acts, and we could to-day give a contract for sixty consecutive weeks, but nothing has been closed while Mr. Morris has been away."

"A great many deals are pending, and many contracts ready to execute. This will all be attended to immediately upon Mr. Morris's return, when I am certain he will issue a formal statement detailing the movements of the Morris Circuit as far as it is practicable to give out up to that time."

"GOT WISE"; THEN TO EUROPE.

The following letter received by Weber & Rush this week is from an applicant for a position as chorister:

Toledo, O., May 31, 1908.

Weber & Rush,
New York City.

Dear Sirs:
Would like to work for you; have had plenty of experience. My first season was with a burlesque show, which was long enough for me to "get wise." After that I worked for Blaney two seasons, and season before last was with Savage Show and last season was spent in Europe. When I worked for Savage Jeff Davis was the star, and the show was called "The Prince of Pilsen." There is too much rehearsing with a big production and too many one nighters. I am twenty-four years of age, and a blond. I have also been a show girl, and have never worked less than \$20 per week. In case you care to pay me that salary you can send contract to

P. S.—I am a good first class chorus girl and attend strictly to my own affairs—plainly speaking. "I mind my own business," which is saying something—being a woman.

In case you can't pay Twenty per week, you can simply "Forget It."

Few girls would acknowledge being with a burlesque show, but I am not ashamed of it. I found just as nice people in burlesque as I did with Blaney's or any other company.

PENN FOR SALE AGAIN.

Philadelphia, June 4.

The William Penn Theatre will again be placed at public auction the last of this month. This will be the third time. The first was by order of the Orphans' Court, the second through a sheriff's sale, and the third event will be under a mortgage to clear the record.

Felix Isman, who has purchased the

property at each auction so far, will again buy it in. The building operations will then proceed, it is said, and the house will open on the scheduled date.

TIME FOR W. J. FERGUSON.

W. J. Ferguson, the Frohman star and recently the leading figure in "The Toy-maker of Nuremberg," has received bookings for a vaudeville tour in the East. He opens in Proctor's Newark, June 22. The sketch is called "Taming a Husband." Beatrice Moreland will support him.

This is Ferguson's first vaudeville appearance. M. S. Bentham is handling the newcomer.

M'ALLISTER IN MUSIC HALL.

"The Girl in Blue" left Hurtig & Seamon's Music Hall last Saturday night. On Monday Paul McAllister stepped on the stage to commence a stock engagement of four weeks.

With Mr. McAllister's advent, the entire complexion of the patronage of the music hall changed. Following a season of burlesque at the theatre the attendance became one of "class," and has kept up since the opening.

Mr. McAllister may remain over the four weeks agreed upon if Harlem does not empty itself for the seashore and mountains. If he vacates, "talking" moving pictures will likely occupy the stage until the burlesque season opens in September.

ROSIE LLOYD GOING BACK.

Chicago, June 4.

Rosie Lloyd, the English comedienne, sister of Alice Lloyd, sails for England on July 21 to resume contracted engagements there. She expects to return next year.

Some misinformed papers have stated that Rosie is to play under Klaw & Erlanger's management. Alice is the forthcoming K. & E. musical comedy star.

This week Miss Lloyd was to have been the headliner at Shea's, Toronto, the closing week of the house, but Lily Lena superseded her countrywoman on the program. Miss Lloyd is playing a summer park instead.

COMBINE AGAINST "CUT."

An even dozen of vaudevillian comedians, representing themselves as monologists of various styles, and comedy acts, are reported to have reached a mutual understanding and agreement that neither one of the twelve shall sign a contract for vaudeville next season at a lesser amount of salary than received during '07-'08.

One of the dozen is reported to have received an offer from a booking agency for the season at \$50 less than his former salary. He is said to have replied by increasing his amount \$100. There the matter rests.

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A Variety Paper for Variety People.

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Editor and Proprietor.

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Vol. X. JUNE 6. No. 13.

Oterita, the Spanish dancer, will sail
for home on June 11.

Gertie Hoffman is at Sea Gate (Core-
Island) for the summer.

H. C. Miner is spending a short vaca-
tion in Colorado Springs.

Sam J. Curtis will have a new act callec-
"A Country Session" next season.

Merian's Dogs in "The Elopement" will
join the Orpheum Road Show next season.

Digby Bell plays Keith's, Boston, next
week, booked in there by M. S. Bentham.

Bennett's, Montreal, closes for the sea-
son to-night (Saturday). It will re-open
in August.

Tom Waters is waiting for dates to again
invade vaudeville with his pianologue.

The stock company will again take pos-
session of the Harlem Opera House on
August 31.

R. C. Herz will remain in vaudeville un-
til September, when "The Soul Kiss" takes
to the road.

Kelly and Kent open at the Coliseum,
London, July 27, booked through the
Marinelli agency.

Mr. and Mrs. John T. Powers lost \$350,
extracted from their clothes, while play-
ing in Boston last week.

Joe Welch and his wife will leave for
Scotland about July 1st. Mr. Welch
opens in Glasgow on July 13.

The Four Huntings missed two shows
at the Colonial this week owing to a slight
indisposition of Tony Hunting.

The deceased wife of Joe O'Gorman, the
English V. A. F. leader, was known pro-
fessionally as "Beautiful Jessica."

Wally Browning, a foreign wire act
of three people, will come over here when
time by the Marinelli office has been
placed.

Bertisch, a "strong" man from the
West will make his first New York ap-
pearance next week at Henderson's, Coney
Island.

Earle Reynolds and Nellie Donegan, the
skaters, have been booked for the summer
over the United time through the Casey
Agency.

Eltinge having signed with the Cohan &
Harris Minstrels, has postponed his foreign
time. The Minstrels commence their tour
in August.

Geo. Whiting and the Melnotte Twins
have separated. Mr. Whiting and Pete
Smith will be a team in future.

Emerson and Baldwin left for England
on Tuesday. The act opens at Sheffield.
With Mr. Baldwin was his bride, Gussie
Nelson, of Hanson and Nelson.

"The Follies of 1908," the new Ziegfeld
Revue which is to appear at the New
York Roof on June 15, opens Monday at
the Apollo, Atlantic City, for a week.

The Orpheum Circuit learned this week
that the time of the Rooney Sisters over
its route had been postponed some time
ago. The girls will remain abroad.

Jordan and Harvey have dissolved part-
nership. Lew Harvey will play as a single
act hereafter, having been placed on the
Western States time by Wesley & Pincus.

Imro Fox, the magician, has been booked
over the western time by the Casey
Agency. Mr. Fox will tour for thirty
weeks, opening on the Orpheum Circuit.

Jim Diamond, the comedian with "The
Kentucky Belles" the past season, will
lead a "girl act" over the Western States
time for B. A. Rolfe during the summer.

Gladys Carlyle, who lately left the
"Bon Tons" has signed with Sam Scrib-
ner for next season as "principal boy."
Miss Carlyle will visit her mother in
Colorado over the summer.

The Karno Comedy Company leave to-
day on the "Campania." The withdrawal
of the "Lucania" from service obliged the
change in the sailing date. The "Lucania"
would have left on the 10th.

Gardner and Vincent are back from
Europe. They open on the Orpheum Cir-
cuit in August, remaining here eighteen
months, when they return to Europe for
another year of engagements.

Lemonade is passed around by the water
boys at the Keith-Proctor 125th Street
Theatre. It is genuine, and it ought to
be, since the price is five cents per glass.
Information furnished after drinking.

Alex. Fischer, brother of Clifford C.
Fischer, is now in Europe as the rep-
resentative of Ed. S. Keller to place
American acts on the other side, and to
secure foreign novelties for this market.

The Five Majors, the English comedy
singing act, returns home to open at the
Coliseum, London, June 29. The act has
been re-booked over the United time for
twenty-five weeks, opening next November.

The Hungarian Boys' Band billed for
the 125th Street next week will not ap-
pear, their appearance on this side hav-
ing been prevented by the youthfulness of
some of the members of the foreign musi-
cal organization.

Ben J. Greene, manager for Brindamour,
had a serious attack of ptomaine poison-
ing while in Syracuse last week. Mr.
Greene says he owes his recovery solely
to the efficient treatment given him by
Dr. Babcock, of that city.

Leo Masse, in charge of the Marinelli
office at Berlin, is away for a short vaca-
tion to recover from a recent illness.
During his absence Charles Bornhaupt, of
the New York branch, is in charge of
the Marinelli affairs at the German city.

The Dewey Theatre has been converted
into a moving picture place for the warm
weather.

Carleton Macy and Maud Edna Hall
will play their newest sketch, "Mayne's
Professor," at the Orpheum next week.
They leave for Europe on the "Bremen"
June 18. While abroad Mr. Carleton and
Miss Macy may play "A Timely Awaken-
ing," though the object of the trip is
recreation.

Waterbury Bros. and Tenny were signed
for 45 weeks with the United, which re-
leased the act to allow it to accept an en-
gagement with the Cohan & Harris Min-
strels. The condition of the waiver was

that upon the expiration of the Minstrel
engagement, regardless of the duration, the
act should report and take up the post-
poned time at once.

Irene Franklin and Burt Green will
close their season after one more week.
Week June 15 they are on the bill at
the Brighton Beach Music Hall, which
opens for the summer under the direction
of David Robinson, manager of the
Colonial.

Frederick Esterbrook, for the past sea-
son a feature with "Miss New York, Jr.,"
will produce a new and original musical
act next season, including a well known
female cornet soloist; special scenery;
three changes of costumes and seven
musical novelties.

Frank S. Pierce, business manager for
H. S. Woodhull's "High Rollers" (Eastern
Burlesque Wheel), was so seriously in-
jured by being struck by an automobile
in Fair Haven, N. J., his home, that his
recovery was for a time doubtful. He is
now partially recovered and out of danger.

Walter Keiser, assistant treasurer of
the Shubert, Utica, is in the city on a
vacation. Mr. Keiser remarked Monday
evening how much New York resembled
Utica. Frank O'Brien who was acting as
host said he would like to see Utica—just
once—and everybody around agreed with
him.

Louis Pincus, the Western States
Vaudeville Association representative in
Newark lost one dollar on a baseball
wager on Monday. He was still explaining
how on Thursday. Mr. Pincus is said to
be a wonder at filling a flush in a two-
dollar game, but his dope on baseball is
admittedly bad.

Dennis Mullen, who jumped into Ed-
mund Hayes' place with "The Wise Guy"
(Western Burlesque Wheel) at short no-
tice a few weeks ago, has signed as lead-
ing comedian next season with "The
Parisian Belles." He will put on the
burlesque. "The Wise Guy" closed in Buf-
falo last week.

The Dunedin troupe of bicyclists
sail for England on the "Cedric" June
18th, opening for the first of thirty weeks
over the Moss-Stoll tour at the Empire,
Birmingham, June 29. Jas. E. Donegan,
the famous Australian sporting man, will
continue as the manager of the act which
has been highly successful throughout its
American visit.

In San Francisco the newspapers are
calling Leo Carrillo "The handsome
teller of Chinese stories." One paper in
a special article had a cut of Leo and
Robert Mantell seated together. It was
the "Examiner," which at one time in-
cluded the artist-cartoonist on its staff,
a fact the paper is quite proud of ac-
cording to its own statement. In return
for all the attention he is receiving in
his home country. Mr. Carrillo is telling
"the boys" he will have a real sketch of
his own next season, playing a Chinese
character.

WESTERN WHEEL OFFICIALS HOLD IMPORTANT MEETING

Empire Company Directors Decide to Eliminate All "Extras", Close Up Open Weeks, Cut Out Two Shows and Settle Other Matters.

Many radical changes in the conduct of the Western Burlesque Wheel were decided upon at the meeting of the Executive Committee which closed a special session in New York late last week.

Perhaps the most important decision was one which will entirely do away next season with the "extras" in all houses playing Western shows. Heretofore it has been the practice for certain theatres on the Wheel to insist upon all shows sharing in the expense of "strengtheners" (costly special attractions), added billing and advertising and a multitude of like items. The road manager in some cases had no voice in the decision. He was simply notified that the added cost would be assumed during his engagement and he would be required to stand a division of the expense.

There will be none of this next season. In every case where special features are booked, their cost and selection will be a matter of agreement between road and house manager, and written consent is required at least a week in advance from both parties. The "extras" will, under this arrangement, be the subject of special contracts and in no case can they be forced upon either party.

The "extra" subject has been a sore point with the road managers this season and the new working arrangement, in the opinion of Western managers, will mark a big improvement. One manager declared that the clearing up of the point would make it possible for every road manager to spend from \$100 to \$150 a week more on his show.

After the meeting the announcement was made that there would be no "lay offs" on the Wheel next season, the circuit comprising 40 consecutive weeks. The Western "lay off" is closed up by making the Des Moines house a week stand instead of three days. This house will be played on a percentage basis with a weekly guarantee. Two new houses in Brooklyn and the Schenectady stand will complete the chain.

In order to make the number of shows and houses fit correctly it was necessary to eliminate two shows. This point was met by the Empire Circuit Company giving up its interest in four existing organizations. The corporation sacrifices a half-interest in the show which comes into the Wheel with the Empire Theatre, Newark, N. J., as well as a half interest in one of George W. Rife's properties. The Miner estate and Mr. Rife holding the other half in these shows then come into joint possession of "The Lady Birds," lately bought from Alf. G. Herrington by the Empire Company. The same system will be followed in the case of two other companies in which the Empire holds a half-interest. The road managers have expressed themselves as much pleased at this evidence of generosity on the part of the Company. "The Lady Birds" will be given a new title and will go out next season under the direction of Tom Miner.

The contract for the Casino, Brooklyn (Flatbush Avenue), was let to the Cramp Company, of Philadelphia, who built the

Williamsburg house. On Decoration Day all the members of the Executive Committee journeyed to Brooklyn and witnessed the beginning of operations. Edward Butler, son of President James J. Butler, turned the first shovelful of earth and thereafter other members of the committee, in spite of a steady downpour of rain, dug up a teaspoonful or so.

Under the contract held by the construction company the completed theatre is to be delivered by November 1 and a heavy forfeit is placed on each day's delay.

The Executive Committee reported that negotiations were in progress for another theatre, but the location was not made public. The circuit, however, is complete without this addition.

Twenty-one shows will be included in the "pool" arrangement. The second pool including the Miners, Thiese, Watson and others came up for discussion, but no arrangements were closed. These managers are in frequent conference, and, according to the statement of one, the second merger has good prospects of becoming a reality.

SUES COLUMBIA COMPANY.

James Tabor Harley, a former bookkeeper for the Columbia Amusement Company has commenced suit against the corporation for \$1,000, alleging damages under a broken contract.

"NEW YORK TOWN" WHEEL SHOW.

Next season "New York Town," the musical comedy, which has been playing the combination houses for the past few seasons, will be reorganized under a new title and added to the Eastern Burlesque Wheel list of attractions.

Charles Howard, who has a financial interest in the coming production, will be a feature of the show. Elaborate preparations are under way for the burlesque production.

BERT BAKER IN LEGITIMATE.

Chicago, June 4.

Bert Baker, last season with Rice and Barton, has been signed for one year by Joseph E. Howard for his musical productions.

Mr. Barker is showing his "fad" characterization in "The Flower of the Ranch" at the Garrick Theatre this week, with Mabel Barrison and Joseph E. Howard, and received complimentary press notices from the daily press for his typical interpretation.

ALLEN AND BURNETT TOGETHER.

Chicago, June 4.

Searl Allen (Searl and Violet Allen) and Jack Burnett, the Chicago, author, have formed a partnership for the writing and production of vaudeville pieces and burlesque. Both men are well known sketch writers.

The new firm will locate on Broadway, New York, around June 15.

AL REEVES, THE COMEDIAN, COHEN & HARRIS STAR

After Thirty Years in Burlesque, Al Reeves Will Have Piece Written Around Him for a Broadway Showing.

A three-year contract has been signed by Cohan & Harris and Al Reeves for the latter to star in a musical comedy especially written for him, under the firm's management. The agreement was made last Saturday.

It takes effect with the commencement of next season, when Mr. Reeves will sally forth into the wilds as the star of musical comedy production, which will probably be built by Geo. M. Cohan. When the road shall have worn off the sides until it is a smooth-running vehicle, Mr. Reeves will have his name in electric on Broadway.

For the past eighteen years Al Reeves has had his own show, bearing his name as a trade-mark, on the burlesque circuits. His present organization which closed May 30th at the Murray Hill Theatre is called "Al Reeves' Beauty Show." It will go out under the same name likely over the route of the Eastern Burlesque Wheel, of which Mr. Reeves is a spoke, being directly concerned in the destinies of the Columbia Amusement Company, the controlling factor in the Eastern affairs.

L. Lawrence Weber and Sam A. Scribner, both prominent members of the Columbia Company, with great faith in Mr. Reeves' ability as a purveyor of comicalities, sponsored his legitimate engagement to Sam H. Harris, of the Cohan & Harris firm.

Mr. Harris not so long ago declared he was on a hunt for comedians from the burlesque or vaudeville stage, and wanted them badly. Harris said they were the only ones he had discovered, who could place his firm's shows on a successful footing.

Before Mr. Reeves became a manager, he was a burlesque comedian, having entered upon his stage career thirty years ago. For a time, he was a member of Seeley and Reeves, a musical act, which played vaudeville (then variety) engagements. Mr. Reeves in his burlesque company has given his "banjo-monologue" specialty as an olio feature.

About two years ago Reeves married Almeda Fowler, his handsome leading woman at that time. Miss Fowler will join the new production.

MINER'S QUARTET OF SHOWS.

The Miner estate will control four shows on the Western Burlesque Wheel the coming season. Tom Miner has personal control of the quartet. The acquisition of the Empire, Newark, N. J., by the estate gives them the additional show. George W. Rife holds a half interest in this property, but the administrative reins have been turned over to Tom Miner. The new show is the "Lady Birds." The name of that organization will be changed, although the new title has not yet been selected.

The name of the "High Jinks" will also be changed. It will be called Miner's "Merry Burlesquers," and Harry Fox, for

two seasons a principal in Miner's "Dreamlanders," will head the cast.

The other properties are the "Bohemian Burlesquers" and "Dreamlanders." Ed Miner will exercise a supervisory control over the trio of Miner theatres—Bowery, Eighth Avenue and Empire, Newark—although the details of management will, as usual, be left in the hands of the local managers. He will visit each in turn, and for this purpose it is presumed that the estate will present him with an automobile, trains for Newark being proverbially unreliable.

NO HOBOKEN FOR EASTERN.

The remodeled hall in Hoboken which is being fitted up by Dave Kraus for a theatre, and which was intended by him to become a spoke in the Eastern Burlesque Wheel, will more likely become attached to the Western Wheel.

It is said that Kraus is in communication with the Western people with this object as the ultimate result, the deal with the East having fallen by the wayside.

SCRIBNER PARTY IN CONTROL.

The Scribner-Weber party in the Columbia Amusement Company is in control of the Voting Trust organized, the Mack-Hill side having agreed to turn over seven shares each to the Trust, according to report.

This is victory for Sam. A. Scribner and L. Lawrence Weber as against Gus Hill. The latter was supposed to control the situation through his influential connections with local banks.

The members of the Columbia Amusement Company deny that the least bit of friction has been engendered in the Eastern Wheel through the Voting Trust, and were on the point of sending out a "Round Robin" to that effect, caused by the story in VARIETY last week of the progress of the scheme until the wiser heads in the company pointed out the story had silenced the rumors of friction instead of augmenting them.

"REILLY AND WOODS" FOR SALE.

The well known burlesque title "Reilly and Woods" is on the market. Pat Reilly has made it famous in burlesque circles, but Mr. Reilly's five years' contract with the Empire Circuit Company has expired, and he will dispose of his trademark.

Mr. Reilly has been identified with the burlesque branch of amusements for the past thirty years. In that time he has missed but six performances.

Mr. Reilly is at "Fort Reilly," his annual summer resting place located at South Atlantic, N. J.

No plans have yet been made by the manager for next season. He may resume traveling with his own show, or may accept the role of chief comedian with another attraction.

FIRE SCARE KILLS JEPSON.

Cleveland, O., June 4.

Campbell & Drew's Colonial Theatre has housed the vaudeville show from Keith's this week, following a fire in that house in which Eugene Jepson was stricken with heart disease and died.

The damage from fire did not exceed \$18,000 and there was no panic in the audience. Jepson was in his dressing room when it started. There was some excitement back of the stage and when he learned the cause, Jepson, who had been ill for some time, fainted from shock. He was dead before medical aid could be summoned.

A representative of the Fire Department first discovered the flames in a ventilating fan on the roof and attacked the outbreak immediately with extinguishers. The audience left the house quietly and there was no casualty in front. Farrell Bros. replaced Jepson. The body was conveyed to Hartford Ct., for burial.

Manager Harry Daniels rapidly transferred everything from Keith's to the Colonial, where the night performance was given.

Press Agent Ned Hastings, from the stage, said there was no danger, and asked the audience to leave the theatre quietly, and all filed out at an easy gait.

The Delmore Sisters did an act of bravery, continuing singing "See Saw" until the house was empty.

The burned theatre will not re-open until Labor Day.

Eugene Jepson was playing in "The Mayor and the Manicure" with Mrs. Jepson and her sister. The piece has won a large measure of success in vaudeville. He was a man of wide stage experience. One of his first public appearances was in a minor role of "Girofle-Girofla," although he had been a church singer in Hartford, his home town, and New York. During his connection with "Girofle-Girofla," the baritone of that organization fell ill and Jepson was hurriedly substituted. He held the more important part in the cast for sixteen weeks.

Later he was a member of Denman Thompson's "Joshua Whitcomb" Company under the management of J. H. Hill, and under the same management supported Margaret Mather in Shakespearean repertoire. For four years he was a member of the famous Augustin Daly Stock Company, being associated with Ada Rehan, the late Mrs. Gilbert, John Drew, James Lewis and Charles Fisher.

He was engaged by Charles Frohman to support Maude Adams in her first starring tour and played Lord Rintoul in "The Little Minister." He had also enacted important roles in many of Mr. Frohman's important productions.

Mr. Jepson and his company had bookings for next season over the Orpheum Circuit.

Edward Darling, of the United Booking Offices, and also M. S. Bentham, Mr. Jepson's agent, had attempted to persuade the actor to forego the Cleveland engagement on the outward trip, but Mr. Jepson insisted upon keeping it. The United would have preferred that the sketch played Cleveland upon the return from the Coast.

CASEY SENDS AGENT ABROAD.

The "Campania," sailing to-day, carries A. E. Johnson, the foreign representative of the Pat Casey Agency, whose mission abroad it is announced will be to fulfill assignments given the agency by large amusement purveyors in this city for foreign attractions.

One of the show places the Casey Agency has been authorized to book for, it is reported, is a very large playhouse in New York which has heretofore received most of its foreign acts ("circus" numbers) through one international agency.

The principal object of Mr. Johnson's trip, however, is believed to be the consummation of negotiations by correspondence with Paul Schurz, the German agent in Berlin, with whom a connection will be made for the booking and exchange of native and foreign acts.

Several American vaudeville numbers which have placed their foreign engagements with the Casey Agency will be closed by Johnson while on the other side, he having been in communication with the powers-that-be over there in reference to them. Queen's hotel, Leicester Square, London, will be Mr. Johnson's address while away.

MR. HAMMERSTEIN LOSES 30 LBS.

"I lost 30 pounds while abroad," remarked Oscar Hammerstein, the operatic Napoleon, upon returning from his foreign visit last Saturday. Mr. Hammerstein explained in reply to an inquiry that by "pounds" avoirdupois was meant, not English money, and the captor of all the high vocal lights allowed a grim smile of satisfaction to pass over his countenance when a bystander remarked his trip had cost the management of his opposition (Metropolitan Opera House) even more.

Mr. Hammerstein was in excellent health, and held a reception on his roof Monday evening.

Two sets of scenery are in use at Hammerstein's for Alexia. The settings on the roof and stage downstairs remains stationary during the engagement.

START WORK IN WASHINGTON.

Washington, June 4.

Building operations will commence here next week on the new vaudeville house on H Street. The future affiliations of the projected theatre are clouded in mystery. All that W. F. Thomas, the promotor, would say on this point was that Chase, the Washington vaudeville manager, would have no interest in the enterprise.

The new house will be called The Auditorium. The site is on H Street, near the Treasury building. The house will have room to seat 3,000 and in addition to the main auditorium will contain a roof garden and skating rink in the basement.

BUSH WINS FROM BERNSTEIN.

Frank Bush, the story teller, was given the verdict in the City Court on Monday before a jury when the action for damages brought against him by Freeman Bernstein was tried.

Bernstein had placed Bush under contract to play in a piece in which also May Ward, Mr. Bernstein's wife, was to be featured. An agreement was entered into between the men upon Bush accepting a Klaw & Erlanger contract for the past season to the effect that Bernstein should receive weekly from Bush \$35 bonus for his release from the legitimate engagement which Bush played the vaudeville time.

Mr. Bush remitted to Bernstein the amount for nine weeks when payments ceased. Bernstein sued for the remainder of the sixteen weeks under the K. & E. contract, amounting to \$560.

DAISY DUMONT IN FIELDS SHOW.

The engagement of Daisy Dumont for the Lew Fields show "The Girl Behind the Counter" was entered this week, Miss Dumont canceling her United Booking Offices time to accept the contract.

Miss Dumont will have the role taken by Louise Dresser the past season. M. S. Bentham, who is Miss Dumont's agent, negotiated the legitimate contract for her. It dates from the commencement of the road tour next fall.

Clara Raymond has signed as soubrette for next season with Sam A. Scribner.

NO DIVISION; NO CONCERT.

The concert given on the "Cedric," arriving in this port on Saturday last, netted The Actors' Fund of America and the Benevolent Fund of Variety Artists' Federation, England, \$6.11 each. This amount represented 25 per cent. of the collection made, and has been turned over to the charities by Herbert Lloyd, who returned upon the boat.

Mr. Lloyd lead the protest of the professionals against appearing at the customary ship concert unless a division was made for the benefit of the profession. This was finally agreed to by the Captain on behalf of the White Star Line, which owns the "Cedric."

About a year ago R. G. Knowles agitated this question, and the White Rats of America passed a resolution at that time that no member should appear at any concert on the seas where a collection was taken unless a percentage of the receipts was to be applied to the Actor's Fund. Mr. Lloyd as a White Rat and V. A. F. declined to appear excepting upon this condition, and was aided in his endeavor to force a recognition of the orders, of which he is a member, by Nate Leipsig, Frank Powell, Fred West, Ernest Hill and Eleanor Hicks.

During the outward trip about two months ago on the "Oceanic," also a White Star liner, Mr. Lloyd and his professional companion declined to contribute their services for the same reason, with the result no concert could be given.

Without the theatrical element taking part, the "concert" on an ocean ship is a very amateurish proceeding, arousing no enthusiasm with a diminished collection. These collections from time immemorial have been handed over to the Seamen's Fund, one of the wealthiest charities in existence, with principal offices in London, although the Sailor's Home at Snug Harbor (S. I.) is maintained by it.

Upon landing Mr. Lloyd called attention to the reversal of the stand taken by the respective captains of the two steamers on the same line, and cited it as an example of what could be done in the matter of ocean-going concerts if all professionals would be resolute when their services were requested.

On the "Cedric," Mrs. Nate Leipsig and Minnie Bretz acted as collectors and disposed of the programs.

Hundreds of boats arrive and leave yearly. Seldom does one enter or depart with out professionals.

On June 18, Mr. Lloyd returns again to the other side, where he will present under his management next season "Happy Hooligan" and "A Millionaire Tramp." For the shows there have been engaged Joseph J. Sullivan, Lester and Moure, John K. Hawley and Jack Henry. Mr. Lloyd will personally manage and direct the tour of "Happy Hooligan" without taking part in the performance.

During his absence in England Ernest Hill will be commissioned to present Mr. Lloyd's vaudeville act on this side, and an expert juggler will be installed in addition.

"The Colonial Septet" and the Bell Boy Trio have been engaged for the Western States Vaudeville Association time by Louis Pincus of the Casey Agency. Both acts open at Spokane on June 14 for a trip of ten weeks each.



JEANE FRANSIOLI.

Jeane Fransioli is the handsome statuesque assistant to Horace Goldin, the illusionist, and has been referred to as "the best dressed woman in vaudeville, on and off the stage." Whether in the theatre or on the street, Miss Fransioli is a striking figure, and her presence in Mr. Goldin's number lends an additional charm to it, while she is of material aid to him in the illusions.

NEW THEATRE AND PLAY.

Chicago, June 4.

The opening of the new Princess Theatre with "Stubborn Cinderella," a brand new production, as a participant in the double event, became the most important theatrically of the year here. The press gave an unusual amount of space to both the house and show.

The Princess, managed by Mort Singer, is of classic architecture, with the front of the building white glazed terra cotta. The theatre's width on the street is 75 feet. There are two staircases of Italian marble in the foyer, with Mosaic tiling on the flooring.

The Princess is fireproof throughout. The color scheme is cream and old rose. A copper dome surmounts the edifice, and the interior is richly furnished. The seating capacity is 1,000.

The house had an ultra fashionable "first night." Over 100 carriages and automobiles lined the streets during the performance of "Stubborn Cinderella," the best play yet turned out by Adams, Hough and Howard, its authors.

A lavish production has been made by Mort Singer, and to him, with Geo. Marion, who staged the production, goes the credit for the success it has undoubtedly met with. The staging and costumes are magnificent, and it is the most beautifully mounted piece ever seen here. The commendation is general.

"Stubborn Cinderella" tells a coherent story with the atmosphere of college life always evident. It is divided into three acts all laid in the West, with one at the Columbus (O.) University.

There is catchy music and attractive ensembles, one a garden fete with a ballet taking first notice.

The song hit is "When You First Kiss the Last Girl You Love."

The cast is excellent. Jack Barrymore, Sallie Fisher, Charles Prince and Alice Davey are among the principals.

The piece has a good chorus and, an exception to the Chicago rule, no "broilers."

CLIFTON CRAWFORD IN "3 TWINS."

Chicago, June 4.

Clifton Crawford has been engaged to play the principal male part in "Three Twins," which closed at the Whitney last Saturday, and is scheduled to open at Wallack's Theatre, New York, this month. Bessie McCoy will be in the original cast.

"MIGHT GET BOW-LEGGED."

Fiske and McDonough, fearing they might get bow-legged standing around the hallways of the St. James Building, have gratefully accepted a ten weeks' engagement on the Western States Circuit, booked by Louis Pineus.

They open at Pantages Theatre, Spokane, Wash., June 7, in "Denny's Dilemma."—(Contributed.)

ROBINSON DEFERS CHICAGO TRIP.

The proposed installation of E. M. Robinson as the Western representative of the United Offices at Chicago has been deferred beyond the scheduled date, June 1, due to business engagements in New York which have delayed Mr. Robinson leaving.

The Broadway, Camden, closed last Saturday. It will reopen on Labor Day.

PLIMMER GOING ABROAD.

Walter J. Plimmer, formerly booking representative for the Empire Circuit Company; Herbert Lloyd, the comedian and promoter, and James Blake, formerly manager of the chain of summer parks operated by the trolley lines in New England controlled by the New York, New Haven and Hartford Railroad, have entered into a partnership for the exploitation of American musical comedies in England. At least, that is the present scope of their designs. After the venture is well under way it is probable that the concern will finance shows in other parts of the world.

Mr. Lloyd arrived in New York a few days ago to fix final details for the tour in England of "Happy Hooligan" (by arrangement with Gus Hill) and "A Millionaire Tramp." He will sail again for London June 18. About the end of this month Plimmer and Blake will sail to witness the opening of "Happy Hooligan" in Oldham, July 20 and "The Millionaire Tramp" in Manchester July 13.

During their absence, when the Plimmer Agency will be in charge of an acting manager, not yet selected, the firm will incorporate in England and will establish a London office to handle all sorts of international transactions such as the booking of English chorus girls for American companies and the handling of American acts abroad. They will be gone six months.

Mr. Blake retired from his position as manager of the N. Y., N. H. & H. Railroad a week ago. With his retirement the booking of those resorts was transferred to the Park Booking Circuit, Inc., the new agency of which Henry Meyerhoff is general manager. The parks are twelve in number, and under the nominal management of M. J. Leary, general freight and passenger traffic manager of the railroad company.

MARSHALL AND KING.

The title cover this week reproduces the likenesses of Louise Marshall and Dottie King, who have been together for the past three years.

The young women have built up a reputation for an expensively dressed dancing act, the gowns worn having been selected for their modish appearance.

A good-looking, lively well-dressed duo, the Misses Marshall and King have been in demand, and played all over the United States. In August they sail for Europe, where engagements for the following fourteen months are awaiting them in the leading music halls of Great Britain and the Continent.

ONE DAY OF VAUDEVILLE.

A big vaudeville show will occupy the Apollo Theatre, Atlantic City, June 22, when the Railroad Supply Men's Association has a convention there. A musical comedy which had been booked for that date was cancelled to make room for it. The United club department has arranged this bill: Barold's Dogs, Taylor Holmes and Company, Sadie Jansell, Elinore Sisters, Avon Comedy Four and George Wood.

Fred Bond and Fremont Benton will take up the time over the Orpheum Circuit held by the late Eugene Jepson. Bond and Benton open at Oakland June 21.

MOZART MANAGERS' CONVENTION.

Lancaster, Pa., June 4.

A convention of the managers on the Mozart Circuit was held here June 2. About thirty came to town. The convention will be made an annual event, when affairs pertaining to the circuit will be talked over generally.

SHEEDY'S BIJOU FOR SALE.

Fall River, June 4.

Sheedy's former theatre, the Bijou, in this city, is for sale. It is expected here that M. R. Sheedy, the late manager of that house, may be the purchaser if a sale takes place.

There have been some reports that the United Booking Offices of New York has "been after" Mozart, and is trying to drive him into the agency.

The present indication is that Mozart is undecided just what to do. He has been going ahead on a different plan, and his recent announcement of a western affiliation was in line with that, but the antagonism evidenced against him by the United has caused him to falter. The Mozart managers may have talked over the situation while assembled.

It is understood the price asked for the property, exclusive of the building and lot, is \$20,000.

MRS. GLENROY PLAYING.

June 14 at Spokane, Glenroy and Bonell will open in a comedy sketch on the Western States Vaudeville Association time, booked through Louis Pineus of the Pat Casey Agency.

The "Glenroy" of the act is Mrs. James Richmond Glenroy, the widow. It is some years since she has appeared professionally. James Richmond Glenroy, her husband, died about six months ago.

GOLDEN'S BOOK WITH COMMITTEE.

A committee composed of Sam H. Harris, Geo. M. Cohan, Sam A. Scribner, Harry Mountford, Will J. Cooke and Tim Cronin, the latter trio representing the White Rats, have taken charge of the publication of George Fuller Golden's book "My Lady Vaudeville."

A well known newspaper man will edit the volume.

BUTT'S BIG PRICE.

From information received on this side during the week it developed that Maud Allan, the dancer at the Palace, London, is under the control or management of Alfred Butt, the manager of that variety theatre.

Miss Allan, in her dances, yet remains a sensation in the English city, and is "packing 'em to the doors" at the Palace nightly. Mr. Butt is reported to have asked \$2,500 weekly for Miss Allan if she comes to America. Marc Klaw, of Klaw & Erlanger, when abroad, was rumored as having offered Butt \$1,500 each week for the girl, and William Morris has also negotiated for her, without any engagement for America resulting thus far for publication.

Sh! Hist! Whisper! Louis F. Werba is no longer an apprentice. He won \$52 at poker last Sunday. Ren Wolff, Billy Hepner, "Our Lawyer" Goldsmith and Lee Harrison were in the game. And so Mr. Werba pulled himself out of the maiden class.

MAGICIANS AMUSE ONE ANOTHER.

On Thursday evening at the Hotel Marlborough, the fourth annual banquet of the Society of American Magicians was held, commencing with a feast at an early hour, and continuing until late in the morning.

Following the banquet occurred a magical performance which attracted magicians from all over the country, T. Nelson Downs, "The King of Coins," having been persuaded to come on from Marshalltown, Ia., to attend and exhibit his deft manipulation of Uncle Sam's silver money.

The program was headed by Harry Kellar, the dean of the American magicians, in what was his last appearance upon any stage, Mr. Kellar having announced his professional retirement. He did his original "rope tying," and was followed by Harry Houdini, "The Handcuff King," who formerly practiced magic before hitting upon the curved iron bracelets as a better medium of exploiting himself. Mr. Houdini gave what is called his "needle trick," swallowing a packet of needles, and drawing them from his mouth, one by one, each threaded. Mr. Houdini states in his recent book on magic that this trick was first presented in the year 1816.

Horace Goldin gave his exhibition of "Diabolo," and Mr. Downs "palmed" his "coins."

Deodata, an Italian magician who but recently arrived here, offered the feat of swallowing fine shavings from which he molded a solid brass bar, which he brought from his mouth, or at least, it appeared so, and Roltaire also interested.

Francis J. Werner did "the flying handkerchiefs under the soup bowls," causing handkerchiefs to appear between two soup plates which had been securely clasped together. Webber, from Reading, presented a new barrel mystery, and Larenynce, an architect and an amateur magician, was allowed the most extended time to show his ability in deception, he being new to the fraternity in New York, and considered by many a "comer."

Applications in plenty were received from magicians for an opportunity to deceive their brethren in the same profession, but the time limit prevented the acceptance.

The hardihood of magicians attempting to fool each other was commented upon by the visitors present, but the loudest hum during the performance came from the magicians themselves.

LOUISE DRESSER PLAYING.

Louise Dresser opens at Shea's, Buffalo, Monday, and will continue in vaudeville for eight weeks only.

The past season Miss Dresser has been enacting one of the leading roles in "The Girl Behind the Counter" at the Herald Square. Her plans for '08-'09 have not been announced. Miss Dresser has received many legitimate offers, and will remain in that field.

FOUR YEARS OF TRAVEL.

June 29, when Phil and Nettie Peters open at the Hackney Empire, England, with mark the commencement of a four years' tour of the world by the act. Bookings now held by the team engage them abroad until 1912.

On June 13 Mr. and Mrs. Peters close an American tour of 48 weeks. They will sail for England immediately after to commence the pilgrimage.

Boston, May 27.

Editor VARIETY:

In reply to the article in VARIETY, May 23, entitled, "Resent Magic Expose Acts," we being the "Kings of Expose Magic" are most likely the principal ones at which the article is aimed, and being such, are well able to hold up our end against all complaints and arguments that may be made in the favor of guarding closely all magical secrets. We herewith state a few things in favor of the "Expose Magician," if such we artists must be termed.

If the Society of American Magicians wish to know the proper policy to pursue to eradicate the expose of their business secrets, the most important place to begin is among themselves. When artists who belong to that society live up to the rules of their order, which quite a few of them do not, the effect will soon be felt by the "Expose Magician" who belongs to no society for protection of magical secrets and is in no way bound to protect secrets and can not be held in the manner that members of the society who expose magic should be.

We refer to a magician who has lobby photos showing billiard balls palmed on both the front and back of his hands. Also another magician, who by photos and lithos, shows cards in the same position. Also, what is more of a "magical expose" than one of our most esteemed brother artists publishing a book with, "All you want to know about magicians and their methods; all the tricks you have ever seen, clearly explained and illustrated"; which is on sale to anybody?

The largest manufacturer of magical goods in this country had lately on exhibit in his window a billiard ball apparatus which could be seen both front and back, the back explaining the secret to hundreds of the uninitiated public who passed the window daily.

Many other incidents could be mentioned but for lack of space.

Another object in favor of the "Expose Magician," however crude it may seem, is the fact that it will awaken the magician and spur him on to the invention of new illusions and tricks, as tricks and illusions exposed by the "Expose Magician" are usually old and weather beaten, therefore benefiting the magical art in general.

In response to the statement, "There is no man working on the stage to-day exposing secrets who can give a straight magical entertainment"; will say that at the age of seventeen years, under the name of L. P. Adams, I held down the stage, twice a day, for twenty-four minutes at the Boston Music Hall (now Orpheum) and I have had seven years more experience I can safely say I could even do better now.

Adams and Mack.

"Burlesque and Expose Magicians."

New York, June 1.

Editor VARIETY:

Of course, as I originate all my own tricks and illusions used by me in public performances, and have them all patented in every country, I am not affected by the so-called "expose magicians" referred to in VARIETY, May 23, but am still liable to the general injury caused legitimate magicians through a public exhibition involving professional secrets of even minor tricks.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

In my opinion it must appeal to every intelligent auditor who has ever witnessed a stage performance where an exposor of magic has appeared, that the person giving the expose must in the natural course of events be a very inferior magician, and the reason for this is simple, since if the exposor could perform to mystify his audience, he would not have to reveal others' secrets. It is surprising to me that an audience, which ordinarily likes to be mystified, will allow an exposor to continue. Anyone with ten cents, if he can locate the proper store, may buy books which tell about these tricks the exposers expose. It requires no art to be an expose magician where the necessary capital in brains and money only reach the sum of ten cents. But it does require brains to originate and perform tricks in the bright lights of a theatre, and deceive thousands of people weekly.

There is no art in exposing magic. The audience enters the theatre to be amused, but are not even entertained with this kind of stuff. Magic is art, and the performance of it is an artistic exhibition if properly presented, but there is no expose magician who may claim to be an artist, and have himself believed.

In my opinion the very, worst legitimate magician who is a public performer will reach a higher position as an entertainer than the very best expose magician can ever hope to attain. This is the relative difference between a legitimate and an expose magician, if the exposor is entitled to the term of "magician" at all.

I should think managers would take a hand in this and stop the picayune practice of these small performers who work at the expense of the legitimate magician. I for one am bitterly opposed to the exposor, without any whys or wherefores.

Horace Goldin.

New York, June 1.

Editor VARIETY:

Relative to the suppression of expose magic, illusions and tricks, I would like to bring your attention to various phases of that matter that may interest.

All the exposers of magic are relegated to opening, and generally stay there forever, having no possible chance of bettering their position or salary.

During my engagement at Keith's, Providence, while conversing with Manager Lovenberg, he informed me that no one had been asked to expose material, and he thought acts would meet with better approval if they did not. An expose act lost its charm after the first performance, was then considered as nil, and so treated.

It is self-evident that it does not pay to expose magic, for the exposers of the days never amounted to much, and now that they are going to do the same act and not expose it, I am certain they will be able to play return dates, which is a feat I think they have never yet been able to do.

Exposers kill the goose which lays the golden eggs, and instead of naming others, their own performance acts as a boomerang and sinks them into oblivion.

Years ago Herrmann and Keller had an argument and both exposed the others

tricks. Neither made any money out of the war, and their most prosperous season was when they simply endeavored to mystify the audiences.

These examples ought to act as object lessons to exposers, and cause them to desist from a practice which makes them outcasts from their profession and distasteful alike to managers and the general public.

Houdini.

Montreal, Can., May 30.

Editor VARIETY:

Permit me as a magician to say a few words in re so-called magicians exposing tricks in magic.

In nine cases out of ten you will find they do not attempt to expose tricks that require skilful work with the hands, thus proving that they are not capable of doing a show that could mystify.

The sooner the magical fraternity not only of America but also England band together tighter for the sole object of erasing these exposers, the better it will be.

I think if legitimate magicians would write the various makers of magical goods to cease supplying exposers, the manufacturers would be willing to render all possible assistance.

Thomas Dermott,

(Canadian agent for English manufacturers of magical tricks and apparatus.)

New York May 30.

Editor VARIETY:

In answer to Mr. W. F. La Rue (VARIETY, May 30), I wish to say I am aware my daughter, Elsie St. Leon, is not the first woman to throw somersaults on a bareback horse, but Mr. La Rue overlooked the word "unassisted" in the article he referred to (VARIETY, May 23).

If he will re-read the paragraph, he will realize the statement is a fact, as I maintain my daughter is the only woman who throws somersaults on a bareback horse without the assistance of man or human mechanics, either inside or outside of the ring. My daughter throws somersaults in this manner without any assistance.

Alf St. Leon

(St. Leon Family).

Stockton, Cal., May 27.

Editor VARIETY:

In VARIETY May 16th I note you mention Miss Noldi as a member of the Doria Opera Trio. This is an error.

Miss Edith Merrilees is, and has been the soprano of my trio since its inception.

Alfred Doria.

Editor VARIETY:

Re Le Fevre and St. John's letter in this column last week about my being the first to employ a quartet in a box (which your reviewer gave me credit for), I would like to inform Le Fevre and St. John that I opened with the quartet at the Middlesex Music Hall, London, Eng., on Tuesday, March 2, 1907, and played uninterruptedly throughout the provinces of Great Britain, including Moss & Stoll's time, until August 13, when we sailed for this side, using the quartet all the time.

My act has never been dropped for want "of immediate time" and I think therefore I can still lay claim to being "probably the first to employ a whole quartet played in a box." Libby Arnold-Blondelle. (Libby Blondelle and Her Singing "Jacks in the Box.")

Philadelphia, May 30.

Editor VARIETY:

I deem it my duty to warn all artists against "White City," Springfield, Ill.

I hold two telegrams and a contract from a reliable booking office in Chicago booking my dog and pony act for week commencing May 24.

I made the jump from St. Joseph, Mo., to Springfield, Ill., at an expense of \$100. On my arrival at "White City" was informed that they did not know I was booked, yet I had an acknowledgement of the receipt of my billing and photos on May 14th signed "E. J. Karin, manager White City."

Having arrived a few days before the opening I waited and reported for duty. They had eight acts advertised but only four including myself were on hand.

One was told if it would cut the salary, it could remain, which it refused to do and went back to Chicago.

That left them with two dog and pony shows and a high diver.

I found that the other dog and pony show had been booked for \$50 less than my act and after the first show, the management came to me and offered to give me a new contract and cancel other act providing I would cut my salary.

I refused. I started out to look up who was responsible for the salaries. I wired the Chicago booking office and they sent on a representative who could get no more satisfaction than I could. That was to "go ahead and sue." I stated my case to a lawyer and he told me that there were several cases against the Park and some had been pending for two years.

I simply state this to give you some idea as to the prospects of the success of a resort conducted as this place is handled.

Ad. Carlisle,

(Dog and Pony Circus.)

No closing date has been set for the Colonial.



DRAWEE.

The above cut is of Drawee (Drawee, Frisco and Hambo) reading VARIETY in the Colosseum, Rome, Italy. VARIETY has published previous pictures of Drawee and the paper, taken together at Oporto and Buenos Ayres.

LONDON NOTES

London, May 23.

Just now there is quite an American invasion, and the Occidental visitors are having friendly welcome for the most part. The English are less insular of late, and so many are now in America that return compliments from the States are looked on as merely balancing a scheme of international exchange that is helpful to both countries.

Last week a provincial paper, in reviewing a certain English team that is noted for sparkle, effervescence and vivacity, notes that they "have learnt the lesson which American artists a few years ago taught their English brethren. That is to say they are not content to stand stolidly in the centre of the stage and hurl jokes at their auditors in the conventionally wooden fashion." In the course of further remarks this paper says: "As one has heard a theatrical manager remark, people who sneer at 'The Belle of New York' forget that what is at present the fashion in English musical comedy methods has been mainly gleaned from that piece. Those methods are now rapidly gaining ground on the variety stage."

Of late the Liverpool Empire seems to be Mr. Stoll's chief "trying-out" place for American novelties, a number of which come with say four weeks booked and re-engagement provisos. Liverpool rather appreciates being made an opening town for New York turns. "That" Quartet have made the latest big hit there, and are due at the Coliseum June 8, when they are expected to do great things. On the same bill with them are Wizard and Irene Stone, who came here some moons ago with the "Globe of Death," and the dangerous performance discussion being on an English manager renounced it the "Globe of Life," which has stuck.

Grace Hazard is on at the Coliseum, which is almost too big for her, so vast that her "Five Feet of Comic Opera" don't look much more than four feet. The turn gets generous welcome, though some say not so much as it should have at that. Strange to say, Mrs. D'Oyley Carte would not grant her permission to sing a brief snatch from the "Mikado." Miss Hazard has impressed the London critics very favorably, who have a great deal to say of her neatness, deftness, finish and daintiness. There is no question that she has set people thinking; also that her work grows in favor the more its details are studied. By Friday she had got the pitch necessary to the big hall and shared the honors of the bill.

The Great Lafayette was last at the King's Theatre, Edinburgh, where he holds the stage for an hour, and is making quite a sensation, bowing off to rounds of applause.

"Way Down East" and "The College Widow" are on their way. The latter was thought a lively piece and well acted, but a London paper thus comments: "Officially defined as 'a comedy satire upon life in Indiana' Mr. Ade's play had for English spectators a fatal objection in that it was satirizing institutions and types of char-

acter which they did not know. A travesty necessarily loses much, if not most, of its point for those who are unfamiliar with the original, and are thus unable to decide where likeness ends and caricature begins." This will be a valuable "tip" for vaudeville acts coming this way.

The Egertons, American aerial gymnasts, have a prominent place in the show at the Derby Palace.

Of late German bookings have been very close, in many cases not more than a month ahead, and it looks very much as if the books were being cleared preparatory to a new move of some kind, such as Marinelli's long projected scheme of a Continental circuit, possibly with American connections. A further meeting of the new managers' union will be held in Berlin June 5. It was noted in VARIETY some days ago that Beck and Williams were due to attend important meetings in Berlin, and these gentlemen started for that city yesterday from Paris, their motor party including also Mr. H. B. Marinelli and his New York manager, Charles Bornhaupt. At Berlin they will be joined by Marinelli's London manager, E. Wollheim, and also Franz Steiner, of the Berlin Wintergarten. Some Americans say Beck and Williams will simply have a good time at the expense of the German managers, and leave them in the lurch after filling the papers with windy talk about linking America and Europe, and building a bridge across the Atlantic Ocean. Let us hope so.

There is a report from Paris that La Belle Lison is to be exploited in London this year. She is the opium-den woman who helped to ruin Ullmo, the French naval officer, who sold the secrets of his country to Germany. She was hissed off the stage in Paris when she attempted to advertise her infamy there in a sketch called "An Opium Scene," and both the Water Rats and the Federation will take such action as the circumstances may warrant should the woman be haunted from the London stage.

In the courts Fred Karno has been ordered to pay \$100 to John Bradbourne, who claimed he was engaged for one hall nightly, but was doubled on twice nightly in London, whereat he refused to play either of the halls.

Maud Allan has restrained two rival dancers, Odette Valery and Maud Dennis, the interim injunction restraining the latter from claiming she originated the "Salome" dance, and the former from identifying her dance in billing or otherwise with the performance of the Palace star.

Griff returned Wednesday and is loud in his praise of America and American vaudeville enterprise. He opens Monday at Bristol. Vasco is top-lined for the Empire Monday.

The negotiations for a new burlesque theatre for the Eastern Wheel in Louisville have been closed, and the house is booked to be opened in the early part of next season.

OBITUARY

Oscar Frederick (Frederick Bros. and Burns) died June 3 of pleuro-pneumonia at the home of his mother-in-law in Brooklyn. Mr. Frederick made a flying trip from Chicago last week to see his young child, and was taken ill upon arriving here. He leaves a widow (Jessie Burns of same act), who was at his bedside until he died.

Gus Hogan, manager of the "Jolly Grass Widows" (Western Burlesque Wheel), was buried Tuesday afternoon in Fair Haven, N. J. He passed away Saturday due to stomach complaint from which he had long been a sufferer.

Augustus W. Rohling, as he was known in private life, was born in New York 47 years ago. He was engaged in the show business most of his life. When Tom Miac, of the firm of Fulton & Miac, operating the Folly and Trocadero theatres in Chicago, died Tom Fulton, the surviving partner of the firm, selected Hogan to handle those theatres. At Fulton's death he took charge of the "Grass Widows" for Fulton's widow, who still kept control of the show, although under the existing contract the Empire Circuit Company was privileged to take possession. Sentimental reasons, however, were urged to the directors of the company, and the widow was left in undisturbed possession of the property, which was administered by Hogan for many years.

Several of the Empire directors attended the funeral services and several large floral offerings from individual members and the Empire Circuit Company itself were placed on the grave.

Annie Devere (Mrs. John Daly: Daly and Devere) died last Saturday, and was buried on Tuesday. She had been a stage partner of Mr. Daly's for about fifteen years, and the act was very well known. Mr. Daly, before appearing with his wife, was a member of The Shamrock Four.

New Orleans, June 4.

Lillian Maud Taylor, wife of the tenor of the "White City" Opera Company, died here last week of scarletina after an illness of two days. The deceased was 29, and a native of Charlestown, Mass.

Victor Mitchell, ten years of age, son of Bessie Mitchell, professionally known as Bessie Rene, died May 21, in Boston, of spinal meningitis.

Isaac Cohen, father of Sally Cohen (Mrs. John C. Rice), died at his late residence, 302 West 121st Street, May 25. Besides Mrs. Rice there are two other daughters on the stage, Fanny (Mrs. J. H. Cossar) and Tilly (Mrs. Geo. Seifas). Mr. Cohen was a war veteran, Master Mason, and member of a number of other lodges and societies. He was a famous story teller and numbered among his intimate acquaintances many old time noted actors. Mr. Cohen left four other daughters, Elsie, widow of a one time famous scenic artist, Charles Fox; Mrs. J. M. Sloman, wife of a Louisville business man; Mrs. Sol Schwartz, wife of a well-known manager, and Mamie, a

single daughter. Mr. Cohen lived to the ripe age of 85 and passed away sincerely mourned by all who enjoyed his acquaintance. The burial was at Mt. Nebo and was largely attended.

Mrs. Samuel Osterman, sister of Joe and Ben Welch, died in New York City on May 28. A son and husband survive her.

Fred Port, a pianist who has played in vaudeville, died May 21 at Newark, N. J., from a complication of diseases after a short illness. A widow (Mae Regart) and one son survive.

James A. Dolan, son of Mr. and Mrs. (Ida Lenharr) Jas. F. Dolan was buried on Sunday from the home of his parents in New York. The deceased was about 20 years of age.

Mrs. Sue De Haven, mother of Ben Fagan, late of Moreland and Fagan, died at Nevada, Mo., on May 21, at the age of sixty-one.

BIJOU KEEPS ON.

Joshua Lowe, the manager of the Bijou, now playing moving pictures, stated this week that Meyer Cohen, the lessee of the theatre, had exercised his option on the house after to-night's (Saturday) and will continue the policy over the summer.

It is said H. B. Sire who leased the theatre to Mr. Cohen has agreed that the same style of amusement shall prevail each Sunday next season under the present management's direction.

The "talking" feature of the moving pictures has been discontinued with a saving of \$75 weekly effected through that course by Mr. Love, while other unnecessary expenses entailed during the first week, and found unnecessary have been chopped off, bringing the expense account down \$200.

VAUDEVILLIANS FOR LLOYD SHOW.

If Pat Casey is successful in his negotiations, several prominent vaudevillians will surround Alice Lloyd next season when the dainty little English woman is the star of Klaw & Erlanger and F. Ziegfeld, Jr., musical comedy production.

Jack Lorimer, the Scotch comedian, now abroad, Clifton Crawford, monologist, and Marie Stuart and Clayton White, the sketch team, have been approached by Mr. Casey.

Miss Lloyd will make her last vaudeville appearance in New York City week July 6 at the Fifth Avenue Theatre. The preceding week Miss Lloyd will play Morrison's Rockaway Beach. The McNaughtons have been booked for the same dates, which were arranged by the Casey Agency. Fred McNaughton will postpone his homegoing to fulfill this late time, he having intended to sail on June 17.

Billy (Single) Clifford left this week for his theatre at Upland, O., where he may install moving pictures for the summer. Mr. Clifford and Maude Lambert have some engagements for the large parks in the Middle West.

THE LIMIT IN MOVING PICTURES SUCCESS AT AUDITORIUM

The Biggest Thing Ever Attempted in Pictured Pantomime. Four Shows Daily of One and One-Half Hours Each. A Kalaidoscopic Entertainment.

By FRANK WIESBERG.
VARIETY'S Chicago Office,
Chicago Opera House Block,

Chicago, June 4.

The much heralded series of pictorial reproductions, involving the minutest detail and effects heretofore unknown to the moving picture industry, was disclosed at the big Auditorium for the first time on last Sunday evening, before a large, appreciative and interested audience.

The idea of converting the magnificent Auditorium into a mammoth moving picture house attracted wide attention and seemed to arouse as much comment as when "advanced vaudeville" began its reign.

Three perfect and well equipped machines, installed by George Kleine, the Chicago film importer and jobber, alternated and kept in constant activity, avoiding delay or the usual inevitable changes in reels. Mr. Kleine also furnished all the films.

The introductory remarks by Joseph Kilgour, who graphically describes the more important scenes, were crisp and adequate.

Henry Lee has unquestionably spent considerable time in gathering material for the entertainment from the different corners of the globe, and selected picturesque subjects for the photographers to develop.

The first picture is of a corps of men in Norway, energetically engaged in removing huge cakes of ice and shows the methods adopted in transporting them from one place to another. The subsequent interesting contribution is a panoramic view of Australia, showing with marvelous accuracy crafts navigating steadily and while the whistles blow and the stream roars voluminously with all the effects of realism, a street in Sydney is reached.

The camera has depicted one of the most natural episodes reproduced on canvas. While a crowd surges to and fro on the main thoroughfare, a fire alarm is sounded. The spectators are in an uproar and the terrific noise of fire gongs is heard. Mad-dened horses attached to fire fighting apparatuses dash along, leaving the excited crowds in commotion.

The most remarkable effect was the natural sound accompanying the streams of water pouring from the hose.

Ireland was next brought to view. Typical personages and diversions indulged in by British officers on furlough were shown. A veritably remarkable picture, with utmost sound-realism was the rapidly speeding train. Even the rustling of the steam could be heard distinctly, so technically precise were the attending details.

A tally-ho party, said by Mr. Kilgour in his explanatory preliminaries, to be taken from actual life in London, with a Vanderbilt as the host, proved an interesting subject, due in a measure to the incidental particulars of naturalism. The click of steel hoofs could be heard, also bugles, automobile horns and other manifestations.

A humorous subject with a good comedy situation is "Foxy Grandpa"—also a satirical narrative in motion, showing the dominating janitor of a flat building ridding himself of an irritable tenant by throwing him around the room as if he were a pillow until there is nothing left of him but a mass of rags, which he ultimately sweeps out and returns to his newspaper as if nothing happened.

A romance full of love and intrigue is portrayed in a succession of very pretty scenes in Italy during the seventeenth century. The characters are artistically drawn and action splendid. It is one of the most beautifully depicted pictures seen.

Song and dance acts, minstrel first parts and other specialties, carried with exact sound and inflection of the human voice, are presented by a phonographic arrangement called "The Cameraphone."

The unique entertainment, with appropriate organ music, has been prepared by George Kleine, Henry Lee and George W. Lederer, and produced under the direction of Mr. Lederer. About fifty people are employed for the effects on the stage. The combination is known as "The Cyclo-Creative Company." James L. Lederer is general manager.

Four shows are given daily, and the performance runs an hour and a half. The entertainment is worth seeing and should draw crowds to the Auditorium all summer.

Following the successful opening of the big enterprise George Kleine expressed his gratification, and in an interview with a VARIETY representative said:

"Here at last we have the moving picture playing something like the part it deserves to play in the amusement field. I regard this as an epoch-making event, destined to be the forerunner of greater things to come until at last cinematography shall reach the position of dignity and popular recognition to which it is entitled.

"To bring about this very desirable consummation we must encourage the natural trend of the business toward the increasing use of large and important theatres.

"This is an essential point, for when an amusement caterer desires to put on motion pictures with adequate effects and incidentals he must command an enormous seating capacity to get anything like a return upon his enterprise. This factor alone will force the motion picture man to seek the big houses for his shows.

"The show at the Auditorium requires a large force behind the screen, for example. This force is necessary to obtain the effects. At the same time such an entertainment involves a proportionate expense, although, of course, the company is smaller than such a one as would be required to give a conventional drama or musical comedy in the same house.

"I find a surprising amount of interest among managers of the large theatres in

CHICAGO FILM MANUFACTURER HAS REVOLUTIONARY SCHEME

George K. Spoor Plans the Complete Reproduction of Plays Including Voices of Original Casts. Will Be Produced by Him.

Chicago, June 4.

Geo. K. Spoor, president of the Essanay Film Manufacturing Co., of this city, and one of the leading spirits in moving pictures in America, stated this week to a VARIETY representative that during September next he would present a new invention in connection with "talking" moving pictures.

Entire plays with original casts and scenery will be reproduced on the sheet, said Mr. Spoor, and through an invention based upon the theory of wireless telegraphy, the voices of the actors will be plainly audible, following and in rhyme with every gesture, the perfection of this innovation reproducing even the modulation of the tones.

The various characters will of course be costumed as in original plays, and the invention will do away with 'picture actors' behind the screen.

The secret of the apparatus to be employed for this purpose has not been divulged, but Mr. Spoor says it will mark a revolutionary era in the moving picture world.

Performances will be given in theatres all over the country. He has been working on this idea for some years, added Mr. Spoor, whose standing in the trade is such that his startling announcement is accepted seriously.

"MOVING PICTURES" IN 1728.

In "The Unmasking of Robert-Houdini" by Harry Houdini, "The King of Hand-cuffs," there is contained on page 63 a reproduction of an advertisement in the London "Post" during the year 1728 where the expression "moving pictures" is used in the following manner, stripped of the Colonial type and verbiage:

At FAWKES' Booth in the Upper Moorfields Will be presented the following entertainments: First his famous Picture-Matter (contortions), that for his wonderful dexterity of body exceeds all Europe. 2. The Musical Temple of Arts, with two Moving Pictures, the one a Concert of Music; the other the Siege and Bay of Gibraltar, being the finest piece of clock-work in the World. 3d. Another Machine with three Moving Pictures; the first represents the Hill of Parnassus, with Apollo and the Nine Muses playing on various Instruments of Music; the next a beautiful View of a River, with swans and other Fowls and Fish sporting as tho' alive. The last gives a Prospect of the New Palace Yard, with the whole procession of the late Coronation of their present

the growing possibilities of the moving picture. They have watched it grow from small beginning and disrepute to this staggering proposition which employs a house seating four thousand persons, and you may be sure they are drawing their own conclusions.

"Of course, it is nice to call the Auditorium show 'The Limit' of the moving picture's possibilities, but bigger things yet may develop. The future of the film is almost unlimited."

The show's stay at the Auditorium is indefinite, depending somewhat upon weather conditions. Large attendance has greeted each of the twice-daily performances.

Majesties marching from the Hall to the Abbey. Note.—Half the performance can't be expressed in this advertisement. Note.—We show twice every Evening, the first beginning at Five; the other at Seven.

"The Unmasking of Robert-Houdini" is an epitome of magic, although its primary object as stated by the author is to unveil the deception practiced by Robert-Houdini in seeking and obtaining credit for himself in the world of magic for arts originally performed and produced by others. This Robert-Houdini was enabled to do through his talents in other than the world of mystery.

In unmasking Houdini, Mr. Houdini who adopted a variation of that name believing at the time the owner of it was a master in his profession has virtually written a history of magic, which bears the stamp of authenticity through the patient research the volume evidences.

Fawkes, who is mentioned in the above quoted advertisement, Mr. Houdini credits with being the cleverest sleight-of-hand performer that magic has ever known. Previous to the date, 1728, Fawkes joined forces with Christopher Pinchbeck, an inventor and manufacturer of magical instruments, holding first rank among magicians of his day through his ingenuity.

The "machine," "clock-work" and consequent representation of a "moving picture" in an exhibition as a portion of Fawkes' entertainment may have been caused through the apparatus Fawkes received from Pinchbeck. Mr. Houdini does not go into this phase of the advertisement which is reproduced from the Harry Houdini Collection (library) said to be the most complete of its kind ever gathered, but Houdini does dwell upon the point that the advertisement mentioning "two shows nightly" or "We show twice every Evening" is the first discoverable evidence of the "twice-nightly" variety performance in England.

Mr. Houdini also says that there are two clocks at present in Buckingham Palace, one made by Pinchbeck with four dials and of a very complicated construction, while the other was the work of one Norton. These are retained as antiques, but have no further relation to a "moving picture" device than to bear mute testimony to the inventive genius of Pinchbeck.

Fawkes, at his death, was worth \$50,000, all his stage earnings, considered a marvellous amount in those times.

FIRE DIDN'T SCARE.

New Orleans, June 4.

The Shubert narrowly escaped being destroyed by fire last week. While 500 persons were viewing a moving picture show provided by O. T. Crawford, a fire broke out in a building directly in front of the theatre.

The patrons insisted that the operator continue reeling off films. It required some effort on the part of the management to make them leave the theatre.

PARKS AND FAIRS

C. Oberheid is no longer the secretary and treasurer in fact of the National Amusement Park Association, although he is the officer of record in those capacities. Mr. Oberheid's resignation has been asked, and its receipt is still being looked for in the offices of the company in New York. Oberheid is reported to be in Canada, and it is said at the offices of the association he is giving his attention to a park in that vicinity, while no explanation is made or given why Oberheid's resignation was requested. Oberheid organized the National Amusement Park Association. It was a comprehensive scheme, banding the summer parks of the country together for the purpose of facilitating bookings at a cheapened figure through the bulk required. The organization was formed with James R. Pratt, a prominent Baltimore traction man, as president; J. J. Weaver of "Lagoon," Cincinnati, vice-president; Mr. Oberheid, secretary and treasurer, and a board of directors consisting of Len B. Schloss, "Luna," Scranton, Pa.; A. J. Voyer, Altro, Albany, with the officers ex-officio. The entrance or initiation fee was \$75. A great many parks are reported to have paid this sum, and of the number induced by Mr. Oberheid to join the organization about ten were in the first class. With his disappearance from the city, many rumors floated about regarding his connection with the association and the association affairs, the parks entered upon its membership list having looked to it for bookings during the summer, without having entered into other arrangements. Oberheid while in New York was very bombastic over the prospects of the scheme, and ventured the opinion that after a season of practical demonstration, the association would embody all the leading parks of the country. At the present time, it opposes at some points, through its members, the Dorsey combination. At the offices of the association, the only information vouchsafed was that John C. Jackel would be the general booking manager of a new corporation formed to conduct that branch of the business, and named the "National Park Managers' Association." Although this latter concern is an independent corporation, it was explained, it was allied with the parent body, which under its charter was unable to make bookings direct. The directorate and officers of the Managers' Association, according to its letter-head, is the same as the Amusement Park Association, with the exception of secretary and treasurer. V. M. Gray holds those offices in the new concern. V. M. Gray is a woman, who was present when the VARIETY representative called. She asked that her name be omitted in any matter published, giving as a reason that being a woman the name was immaterial. In a circular letter dated June 3 issued by the booking corporation, it is stated that the new corporation was formed on May 29 under the laws of the State of New Jersey. The two associations occupy the same offices. Mr. Jackel was formerly a booking agent on his own account.

Sans Souci Park, Chicago, has undergone vast improvement. The buildings are larger, better and more comfortable and the amusements of a diverting character. It is an ideal South Side resort and increased in popularity. Ferullo and his Band remain in the Casino.

London, May 23.

The Franco-British show still lags, and after paying to get in you find you are still out, as regards a great many exhibits. Thus if you try to break into the Palace of Fine Arts policemen warn you away; if you seek Science Hall you find barriers up; if you hunt the exhibits of the Crown Colonies you find them under the padlock, while to break into the Palace of Women's Work is harder than for suffragettes to break into Parliament. A round-up of palaces and entertainments yesterday showed thirteen exhibits absolutely closed, while those open to the public had many empty stalls, with perspiring French and English hard at work trying their best to "hustle" things in shape. The premature opening of the big show can be explained by the royal inaugural ceremonies being set for May 14, and as all appointments with the Prince of Wales have to go through, the exhibition was opened before it was quite ripe. Over here every big thing must have a royal send-off, whether a town hall, street railway or international fair. They are now working all night by torch flares to make ready for the King's visit next Tuesday, the touch of the King's hand being still nearly as potent as when of old it cured King's evil, or scrofula. The buildings are ornate and substantial, looking as though touched with a faint Alpenglow of pink. The show will be a superb one when it gets a-going, and the exhibit of the India office will be especially alluring. The Ceylonese village will have a by-play of Eastern magic which Houdini can look up when he comes over. The Irish village is taking in about \$200 per day in the present disorganized state of things, and will have one hundred collectors, or young Irish girls, to divert the crowd by next week-end; fifty are on show already, giving Irish songs and dances on the lawn. Canada's Palace, arched on all sides, is not nearly completed. Australia's Palace is only half complete. Machinery Hall is unfinished. British Applied Arts only half done; same section in French nearly complete. The Flipflap, spiral toboggan, etc., were tested yesterday, and may start today. Canadian scenic railway was ready first day, and is a winner. There are many extra charges topping the shilling admission, as three pence for a seat to hear the bands, six pence to four shillings to see the Stadium sports in the afternoon, and another payment to get in the Stadium again for the nightly fireworks, which are free at the Crystal Palace. Those of your readers coming over will find July or August the best months for exhibition sight seeing; moreover the tide of travel will then be at its height.

Attractions for the following fairs have been contracted by the Western Vaudeville Association, through Ethel Robinson, in charge of the fair department:

Harrisburg, Ill., July 4, celebration and Fair. Viroqua, Wis., County Fair, Sept. 15-18. Chippewa Falls, Wis., Northern Wisconsin State Fair, Sept. 15-18. La Crosse (Wis.), Inter-State Fair, Sept. 21-27. Southern Minnesota Short Ship Circuit, comprising fairs at the following towns: La Seur, New Elm, St. Peter, Mankato, Windom, Austin. The dates are from Sept. 2 to 21. The following Wisconsin county fairs have been listed by Miss Robinson: Marshfield, Aug. 24-28; Appleton, Aug. 24-27; Waupun, Aug. 31-Sept. 4; Portage, Sept. 2-6; Watertown, Sept. 15-18; Menominee, Sept. 9-11. Others are: Highland, Ill., Sept. 2-5; Monticello, Ia., Aug. 31-Sept. 4; Anamosa, Ia., Aug. 24-28, and Dubuque, Ia. (Irr. State), Aug. 24-28.

Atlanta, June 4.

Ponce De Leon Park, at Atlanta, Ga., with its wonderful landscape display, is now at the height of its season, and crowded concessions are making up for what was lost by bad weather earlier in the season. Matthiesson and his superb band are great drawing cards and hundreds are attending the twice daily concerts. General Representative Hugh Cardoza is adding several new attractions to "Poncy's" already big assortment.

St. Louis, June 4.

The touchy proposition to supply the colored population of St. Louis with a summer garden, long since in incubation, has at last been put to sleep, at least temporarily. Ground, ample and accessible, had been secured by interested parties of color at the intersection of Union Boulevard and Labadie avenue and preliminary building operations had been begun, when the Northwest Improvement Association got into its fighting clothes and squelched the scheme. The opinion is vouchsafed in this relation that "if the colored population of St. Louis continues to increase in the immediate future as it has in the past and a place for its summer outings is still regarded as desirable, both the location and the means will have to be found for the realization of a reasonable desire in the premises."

New Orleans, June 4.

Hugh McCloskey, president of the New Orleans Railways Co., stated that his company will under no consideration furnish amusements at West End Park after this season. "The resort has always been a losing proposition with us," said Mr. McCloskey, "and we would be only too glad if the city could get someone else to take the lease."

Toronto, June 4.

The pride of Canada, the big Canadian National Exhibition, Toronto, will open August 29th and close September 14th. The spacious and numerous exhibition buildings have been thoroughly overhauled. Some of the features will be the Royal Artillery Band of England, a collection of paintings to be shown in the art gallery; an international military favor given with the spectacle "The Siege of Sebastopol." For the grand stand performance feature acts have been engaged. There will be bands from Illinois, Michigan, Buffalo, England and Canada. "The Midway" will be on a large scale. A very large sum was offered for the services of the famous European band, the Garde Republicain, but they couldn't come. Dr. J. O. Orr is the manager of the big fair and H. J. P. Good is the up-to-date press director.

Hannibal, Mo., will have a new amusement park this summer. Contracts for the concession have been awarded and it is expected that the resort will open in a few weeks.

Ravinia Park, the fashionable resort on the Chicago North Shore opens June 20, with Walter Damroch Orchestra for five weeks, to be followed by the Thomas Orchestra for three weeks and Ferullo's Band for one week.

Sydney, Australia, April 18.

"Wonderland City," the only representative out-door amusement show, has been closed for a few weeks, "pending great attractions for the holidays." In reality the show, owing to faulty management, had about outlived its usefulness, and this present effort to snare the dollars from the bucolic visitors was simply the last spasms in the career of this, at one time favorite, resort. The present attractions are a Baby Show, and a scene entitled "Fighting the Flames." In addition there are several variety items, but with the unceasing down-pour of rain very little business is being done.

An Airdome is being erected at Augusta, Ga., by Bandy Bros & Worden, for this summer.

The new Airdome, which opened at Kewanee, Ill., this week, seats 2,500. F. F. Shuets is the manager.

All the parks booked through the United Offices will have opened for the season by June 15.

Bismark Garden, the North Side resort in Chicago, opens June 13, with concerts by Ellery's Band. Taddea de Girolamo is the conductor.

At Coney Island, Cincinnati, commencing June 7, Geo. W. Englebreth, the amusement director of the resort, will offer "The Darktown Fire Brigade," with over 200 members, as a free attraction.

Balloonist Archje Griffer had his second narrow escape from death in a general mix-up with his balloon and squally winds at Olympic Park, Newark, N. J., last Sunday. This accident, with the killing of Balloonist Wood at Hillside Park the same day, has placed a damper on sky-sailing in this vicinity.

James O'Leary, the new owner of "Luna" Park, Chicago, has decided to build a number of new buildings for concessions. The improvements are now under way. The park is open and there are many attractive shows.

Chas. A. Dunlap will manage Electric Park, and W. E. H. Thaller, Hillside Park, Newark, as formerly.

The Hungarian Boys Band, a foreign musical organization, booked by the Pat Casey Agency to open an American season on Monday next, has been unable to leave the other side owing to the youth of many of the members.

Thomas Preston Brooke and his Marine Band are the musical feature at "White City," Chicago. Pain's fireworks draw immense crowds, and the Casino, where vaudeville is given by Eugene Beifeld, is largely attended. The regular vaudeville theatre is also liberally patronized.

Riverview Park, Chicago, is claimed to be the largest amusement park in the world. One of the added features is the garage for the accommodation of automobile parties, who find broad roads inside the gate and can spin around for miles. The attractions this year are so numerous that one day's visit will hardly cover them. The attendance is very large.

BEN WALLACE SPRINGS A BRAND NEW CIRCUS IDEA

The Main Feature is to Have a Charitable Organization Do Your Advance Work While You Have Only to Bank the Profits.

The Wallace-Hagenbeck outfit has introduced the circus fraternity to a brand new scheme which promises unlimited possibilities. This is nothing less than entering into compact with local charitable societies to give a show for their benefit (partly), at the same time turning over to the charitable society all responsibility for advance sale, preliminary boosting, etc.

The Ben Wallace organization goes into Chicago either late in September or early in October for a two weeks' stand. During their stay 10 per cent. of the gross receipts will be turned over to the Firemen's Benevolent Fund. But the beauty of the scheme is not in this detail, an old circus dodge played time and again by tented circuses and carnival companies. The real inspiration is that the Fund has charge of the advance sale, and upon all sales of tickets previous to the opening performance the Fund draws down 25 per cent. Of course, nobody is required to believe it, but common report in New York has it that the sales so far amount to something like \$80,000, and the stand is still four months off. This scheme will appeal to circus men, inasmuch as it means that the show breezes into town with the expenses already paid and a neat profit assured before the "Grand Review" of the first performance turns into the arena.

This is a good deal of a departure, the charity plan having never been developed in just this way.

BETTER THAN LAST YEAR.

As an indication of what this season promises in the tented field, it is declared at the Buffalo Bill headquarters that the business in Philadelphia exceeded that of last year by a comfortable margin.

"BALLOON HORSE" GOING AWAY.

Lina Maarder and her "Balloon Horse," the feature of Barnum and Bailey's when the circus opened at the Madison Square, will leave for the other side some time this month, taking ship for Antwerp. The act is to appear in Paris at a future date.

GIVES UP WAGON SHOW.

Johnstown, Pa., June 4.

Dr. H. M. Fry, who started an overland circus from this city over a circuit of small towns, has returned to Johnstown to resume his dentistry practice. The circus has changed hands.

KEMP SISTERS' "WILD WEST."

Cincinnati, June 4.

The opening at the Lagoon Sunday was slightly marred by sudden cold and wet weather. Kemp Sisters "Wild West Congress and American Hippodrome" (Guy O. Fritz, manager) is the extra attraction.

The circus opened with a grand entry, general introduction and stage coach exhibit. May Cody, in fancy shooting, and a fancy roping act by Victor F. Cody, were liberally applauded. "The War Dance" by Sioux Indians was one of the big features. Victor Cody, Snap Wiedeman, and Tee Stokes in "Pick Up" riding very clever. Chas. Hoffman, roping and riding steers, good. Victor Cody did some fancy shooting and a knife paneling act and wound up with "Cowboy's Pastimes," "A Chase for Bride," riding bucking horses and the "Night Attack on the Cabin."

LION ESCAPE TERRORIZES.

Greenwich, Conn., June 4.

Washburn's Circus showed here yesterday, and as the afternoon performance was about commencing, "Nero," a lion, escaped from its cage in the menagerie. The crowd both in the main tent and menagerie became panic stricken, quickly getting away from the lot. Small boys and men around town climbed trees upon the news being heralded, and people ran into any house handy for safety.

The animal did not leave the menagerie, and was coaxed back into its cage with raw meat thrown in there, the cage having been taken off the wheels and placed on the ground.

"Nero" has been ugly of late, and the circus manager seemed worried over its escape, offering the police of the city \$1,000 if it were killed before injuring anyone. The night performance of the circus was packed, and the afternoon show only interrupted until the lion was re-caged.

The New York papers arriving here today gave enough space to the episode of circus life to pack the Madison Square Garden if Washburn's should show there next week. Some of the accounts were almost as funny as the famous tales of Adgie's pets, or "Wallace," the toothless.

SOME CLASHES COMING.

The Cole Brothers' and Ringling Brothers' circuses, after coming to a clinch in Buffalo and later in Pennsylvania, are scheduled to lock horns again shortly. Their routes bring them into several Western towns within a short time of each other, and already there are evidences of opposition in billing. Among the points where the two come together soon are Toledo, Grand Rapids, South Bend and Fort Wayne.

VETERAN'S OWN SHOW.

Alec Siebert, a veteran circus performer, has established himself for the summer at Coney Island. He has a dog and pony show running near the upper trolley loop. Siebert has not worked in the ring for several years, in the meantime running a ring barn on Long Island, near Coney Island.

A CIRCUS TRAGEDY.

The London "Music Hall" prints the following:

"A horrible double tragedy occurred on Friday night, says a telegram from Venice, during the performance at a traveling circus in the village of Mestre in the province of Venice. Among the performers were two acrobats; one Raffaelli and his beautiful wife, Emma.

"A rich local farmer named Damerini had fallen in love with Madame Raffaelli, and the latter's husband discovered the liaison.

"His jealousy was aroused, and last evening, while his wife was performing some dangerous exercises on the trapeze, Raffaelli loosened the guides sustaining the poles, and the trapeze suddenly gave way, precipitating his wife to the ground twenty feet below. When the attendants rushed to her they found her dead, with her neck broken.

"Among those who went to her assistance was Damerini, who knelt at her side weeping and caressing the dead body. Raffaelli seized an axe and struck Damerini a violent blow on the neck, almost severing his head from his body and killing him. Raffaelli then surrendered himself to the police."

NEW ACTS FOR "BIG SHOW."

It is probable that several new acts will join the Barnum-Bailey show next Monday in Providence. John Ringling was in the city late last week and in company with "Doc" Freeman made a tour of the agents' offices. Lists were submitted and Mr. Ringling announced that he would make his selections this week.

It is denied that any of the present features of the show will leave. The Dollar Troupe, one of the acrobatic displays with the Big Show, reconsidered its intention to retire from the circus at Boston, and is still with it.

BILLPOSTING DISPUTE BRINGS ATTACHMENT.

Misfortune pressed closely upon the "101 Ranch" show during its St. Louis stand. Bad weather affected the attendance seriously, although on the one or two bright days business was good.

During the week a dispute arose over the charges of the St. Louis Billposting Company, and the show managers refused to settle. On Saturday night the billposting people secured an attachment on the show. A sheriff seized the ticket wagon and bore away \$700. This left a balance claimed of \$1,100.

When the case came up the attachment was raised by Joe Miller depositing his personal check for that amount, and the suit was continued under this arrangement.

LIONESS ATTACKS BOY.

At a fair given in Paris where a menagerie was exhibiting, a son of the female trainer, La Goulue, entered the cage of a lioness with his mother, says the London "Music Hall," along with a photographer who was to have taken an interior picture of the cage and occupants.

While posing with his feet on the animal, the boy was suddenly thrown off his balance by the lioness springing up and biting him on the wrist, afterwards severely clawing him.

CONEY HIPPODROME BLOWS UP.

After three days' trial the big new Hippodrome at Coney Island, playing under what is said to be the largest canvas top in the world, gave up the ghost, temporarily at least, Tuesday night. The management declared that it cost \$2,000 a day to carry the venture, but a more conservative estimate places the amount at about \$1,200. The Saturday receipts were \$171, Sunday \$400 and Monday afternoon \$11. It was the Sunday receipts that discouraged the promoters, for that proved to be almost a record day on the Island.

From a statement of Dave Dedrick, assistant manager of the Hippodrome, it appears that a Mr. Friede, who was concerned in the "Globe Tower" fizzle in Steeplechase Park last summer, has retired from participation in the Hippodrome, leaving the whole thing in the hands of Albert Bode, a Cincinnati wagon builder. Bode, said Dedrick, has ample backing (said to be the Moerlein Brewing Company), and after reorganizing the show will continue. The promoters have been dickered for a stand in Jersey City, but it is possible—that's as far as they would venture—that they may have another try on the same lot in Coney.

The top is an immense spread of canvas, measuring 490 by 210 feet and being supported by six poles. It contained two rings and two platforms. It is said to have cost \$5,000. On Tuesday night all was desolation within. A number of the artists put up in a pavilion hotel facing the ocean behind the top, and several declared that their baggage was being held, although the understanding was that they were to be lodged and fed at the expense of the show. This trouble was probably due to the confusion into which the show was thrown by the crash. Artists were notified to report Wednesday morning at 27 William Street, New York, where settlement would be made.

The failure of the enterprise was due to three conditions in the opinion of "wise" showmen who have looked the ground over. A two-hour entertainment was given, an expensive circus show with 27 Indians for the "Wild West" feature alone; a ballet and above 300 performers in all. The casual Coney Island visitor, say the wisecracks, does not want a long show. He likes to peek in and get away again to new surprises and above all keep in motion. Another factor, according to the same authority, was the admission scale—from 50 cents to \$1.50—a good deal more than the Coney habitues are willing to spend in one place. The third handicap was the location, at a distance from the ordinary channels of mob congregation. The lot is beyond "Steeplechase," between Surf Avenue and the beach, a narrow strip completely covered by the canvas.

Moerlein, it is stated, was not directly interested in the venture. The Cincinnati brewer thought he saw an opportunity to introduce his product in a thirsty region where bottled beer ordinarily sells for 25 cents a pint (and not very good beer at that, was the way his salesmen diagnosed the situation). The brewer lent aid to the enterprise in the hope of attracting attention to his goods.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or Reappearance in New York City.

"The Eight Madcaps," Colonial.
Cora Livingston, Hammerstein's.
Beatrice McKenzie and Walter Shannon
Co. (New Act) Orpheum.
Maud Napier, Henderson's.
The Three Jewells, Henderson's.
Bertisch, Henderson's.
Baraban's Russian Troupe, Henderson's.
Carleton Macy and Maud Hall (New Sketch) Orpheum.

Alexia.

"The She Devil and the Demon" (Pantomimic Dance).
17 Mins.; Four (Special Setting).
Hammerstein's.

American audiences, or at least those patronizing variety shows in or outdoors, never seen overdiscriminating as to the merits of a dance or dancer, becoming satisfied with the general effect produced, and in this vaudeville essential Alexia upon her American debut at Hammerstein's is a decided success. Something different from other dancers was expected of the foreigner, and she has given it in the form of a little of everything others have done, excepting toe work. The program claims hers are "original dances," and they may be with Alexia, but excepting one or two new twists and turns, what Alexia does has been done before, but not so collectively as she does them. Alexia may be an acrobatic, whirlwind or contortional dancer, whichever term one is pleased to apply, or she may be called all, which she is. A brunette, with much personality, all the little tricks of the acrobatic, whirlwind or contortional dancer are brought into play, and the effect produced brings the applause. On Monday night what seemed to be a quick handspring executed with one hand was a feat of contortion, while a rapid outward full twist from her assistant's hold brought a volley of plaudits. This latter is new to America in this line of dancing, and it caught on immediately. Alexia's costumes are sparkling in their brightness and variety of colors. In the full light of the Roof they seemed perhaps gaudy at moments to the fastidious, but were evidently intended for a darkened house, with the play of the spots only upon them. Two beautiful gowns of a butterfly pattern in design and coloring attracted immediate attention, while a change to full skirts, in which Alexia did the "twist," brought admiration for her suppleness. M. Orpheo, her assistant (founder of the Four Collinas), a rather heavy but graceful man, did the actual dancing of the act. He is extremely light on his feet for his weight, and his pirouettes are exceedingly well executed. Dressed becomingly and neatly at the opening in purple, Alexia gowned herself in tights of the same color, making a pretty stage picture. As a matter of fact, it is a "sight" act. Some singing by Alexia seemed out of place, and the pantomime was none too expensive for an American audience to be fully understood, nor would it have been appreciated even so. The applause was frequent, and prolonged at the close, but it is not likely that Alexia will be any sort of a sensation here, though she may be certain of becoming well liked.

Sime.

NEW ACTS OF THE WEEK

Ralph C. Herz.
Songs.
20 Mins.; One.
Fifth Avenue.

Ralph C. Herz, who scored a pronounced hit as Mephisto in "The Soul Kiss," is making his initial Metropolitan bow to vaudeville at the Fifth Avenue this week. Mr. Hertz has taken the choicest bits from the several characters he has lately portrayed in various productions which gives him ample opportunity to display his wonderful versatility as a character actor. Each character is distinctive. There is not the slightest similarity between any two, which gives the specialty that most desirable quality—variety. As the Private Secretary from "Dolly Dimples," the comedian sang "Just Think of the Money You Could Save" for his opening. It gave him a flying start. The second was the "Old Actor" from "Lola from Berlin," which Mr. Herz also employed in "The Soul Kiss." After singing "I'd Rather Be a Has-Been Than a Never-Was at All" he was forced to a recitation, which also received hearty endorsement. The Lawyer from the "White Hen" was the last and his song from the production gained more applause at the Fifth Avenue than the whole "White Hen" show when played at the Casino. In response to insistent applause he sang three verses of "That Wasn't All" from "The Soul Kiss. The audience still insisting, Herz recited the "Rake's Progress" as it was meant to be done. As a rule where bits are taken from productions here and there, it is necessary to have seen the piece if the work is to be properly appreciated, but with Herz this is not so. In the next to closing position, following several good laughing numbers, Mr. Herz out-distanced them all, and scored the big hit of the program.

Dash.

Emma Janvier.
Songs and Talk.
15 Mins.; One.
Fifth Avenue.

This is Emma Janvier's first New York appearance in vaudeville. Miss Janvier first appears as one of those lovable busybodies who hasn't a word to say about anything. It was in this character that Miss Janvier first attracted attention. In a production it may be imagined that it would be a hit. Whether this hit will be carried along into vaudeville remains to be seen. In the character make-up, Miss Janvier reminds one of Kate Elinore, greatly toned down. The audience seemed to like the bit very much, but they would probably prefer Miss Elinore without the toning. A quantity of laughable, gossipy talk went very well, and a song, "Of Course That's Nothing to Me," rounded it out nicely. As a finale, Miss Janvier gives an overdrawn picture of the burlesque chorus girl type, featuring the song "Ain't It Awful, Mabel?" The house greeted this portion of the specialty with a goodly amount of warmth, but it is hardly strong enough to follow the really clever work at the opening. Miss Janvier's vaudeville success is a toss up. With a "wise" audience she will experience no difficulty in holding her own, but out of New York, where they are not so "wise" to anything that happens off Main Street, it may be different.

Dash.

Melbourne MacDowell and Virginia Drew
Trescott.
"The Oath" (Dramatic).
15 Mins.; Full Stage (Interior).
Orpheum.

"The Oath" is designed to furnish an adequate vehicle for Mr. McDowell's robust style of acting. It undoubtedly fulfills this mission completely. The climax alone would serve to support it. In a speech seemingly three minutes long and almost without interruption he, as the low born serf who has dared to raise his eyes to the princess and successfully urges his suit, despite his birth, maintained a tremendous pressure of emotional intensity that brought enthusiastic applause when the final curtain broke the strain. In setting, theme, and dialogue, the sketch is away from the conventional dramatic playlet. The language is simple but quaint in its simplicity and lends itself to the actor's rather old school methods admirably. Miss Trescott makes an altogether alluring princess and holds to rather quiet poise which contrasts capably with McDowell's headlong vehemence. Placed just before the intermission it was to be expected that the applause would be rather light. On the contrary, the Orpheum audience was demonstrative in its approval and the piece scored a substantial hit.

Rush.

George S. Melvin.
Songs and Talk.
10 Mins.; One.
Fifth Avenue.

George Melvin is the latest foreign importation and this is his first week in this country. Mr. Melvin is a Scotch comedian, and this in itself is his greatest handicap, for after seeing Harry Lauder and Jack Lorimer in the Scotch characters, the public has been lead to expect much. If something out of the ordinary is not forthcoming they are apt to be a trifle skeptical. Mr. Melvin cannot be compared with the artists mentioned. He has a good dialect, a couple of catchy songs and does a really clever Scotch reel. The house on Tuesday night let him pass without taking much notice of him. The talk, of which there is very little, amounts to nothing. It isn't so much what the comedian does that will be criticised, it's what he doesn't do.

Dash.

Adams and White.
Musical.
12 Mins.; Full Stage.
Henderson's.

Oddity in the selection of instruments rather than musical excellence is the aim of this pair. They use a number of "freak" instruments concealed in the setting of a farm yard, mostly bells or whistles. The woman maintains an attractive animation during her presence on the stage and the man keeps his comedy within bounds. A performance of playing a more or less recognizable tune by blowing into the materials of a dinner table won some attention, although the pair employ only two objects and a lot of the pantomime of eating is thereby lost. They could improve this bit by bringing more objects into use and exchanging them from time to time. The novelty pleased the Henderson audience.

Rush.

Beatrice Morgan and Company (5).
"For Italy and a Knot of Ribbon Blue"
(Dramatic).
18 Mins.; Four (Interior).
125th Street.

"For Italy and a Knot of Ribbon Blue" opens up a new vista for vaudeville. It is a dramatic sketch, and must have been placed in manuscript with Broadway as the goal. As a bit of writing there has been seen no playlet of a similar length so complete in its compactness, and so logically woven, with legitimate scenes and situations fast following each other as the piece Beatrice Morgan in which she bows to vaudeville in at the 125th Street Theatre this week. Both "Keith-Proctor" and "125th Street" are in bright contrast to the play. The firm, because of the piece, and 125th Street because that thoroughfare is far off from Broadway. Together and vaudeville, neither are associated with themes verging close to, and almost past the margin allowed "problem" and "society" plays in the White Light district. Variety audiences are yet to be accustomed to theories dealing with "love" and "sin"; to have the precept instilled by the cry of the erring that love is a mantle for wrong. The plainly delivered moral of Henry C. Colwell's sketch does not atone for his vaudeville error of drawing his characters too realistically for those generally accredited as regular vaudeville goers. Yet vaudeville takes and will take to "For Italy and a Knot of Ribbon Blue." The subject matter can but help to fascinate, especially the matinee audiences. Nothing is glossed over, and when the fineness of detail is first hinted at, as though vaudeville were unable to effectually grasp the point leading to the finale, a confession is yielded up by the fallen woman, who seems to throw out her physical condition as an author's sop for her weakness, both in the commission and the telling. In 1840, during the Italian-Austrian war and as per program "In a Garibaldi Campaign," two daughters, Emparo and Feliciano, loved a soldier, Pietro. Pietro had his favorite love song which he taught to both, the sisters unaware of the other's affection. Feliciano remained at home in the house of a priest, while Emparo left that abode, enlisted as a spy, and donning the uniform, set forth to locate her lover. That she did this is revealed upon her return when the confession is wrong from her by the priest. Emparo admits that finding Pietro in an insensible state upon the field of battle, she nursed him back to health—and then fell. "It was love." Hearing her sister droning Pietro's love lay, Emparo demands to know who taught it to her, and as she is informed her soldier-lover married her stay-at-home sister the day he departed for battle, Pietro returns, acknowledging Feliciano as his wife, spurning his battlefield love and preserver. Emparo, deceived, humiliated and crushed, turns Pietro over to the Austrians as a spy; relents, giving herself up instead. While attempting to escape, she is shot, and dies in the doorway with "For Love" on her lips. Miss Morgan as Emparo gave a most excellent performance, making a picturesque figure in her male attire, and Robert Lee Hill as the priest, an important role, played admirably; but there the cast stops for merit. "Mr. Davidson" was programmed as Pietro, and may his distinguishing name never be told. "For Italy and a Knot of Ribbon Blue" will surprise vaudeville in its daring, but it's woefully bad precedent.

Sime.

John P. Wade and Co. (2).
"Marse Shelby's Chicken Dinner" (Comedy-Drama).
 22 Mins.; Full Stage (Interior).
 Pastor's.

While there is not the slightest similarity in theme between John P. Wade's present offering and George Ade's "Marse Covington" still one readily suggests the other. Marse Shelby (Lewis M. Wood) is a southerner of the fire-eating brand who has lost everything during the war. At the opening of the sketch he is living in an attic in Washington with an old colored body servant (John P. Wade). Shelby is in Washington trying to collect a hopeless war claim from the Government. In order to keep his blind master and himself alive, the servant has sold everything each possessed, and is at a loss to know where the next meal is coming from. He falls on his knee and prays. While praying, For a May, Marse Shelby's only daughter who had been estranged from her father through marrying a Northern lieutenant during the war times comes in. She learns from the servant of the destitute condition to which her father has fallen. Returning to her hotel she has a sumptuous chicken dinner sent to her father's rooms. Most of the comedy is injected here through the servant's efforts to explain to his master where he got the money to buy the food. As a finale there is a happy reconciliation between father and daughter. There is something about an old darkey's love for his master that seems to hold one, and Mr. Wade has worked upon this to good advantage. It never becomes mushy while the usual heroics are thankfully omitted. The prettily quiet finale when the proud old southerner recognizes his daughter's voice and welcomes her back had everybody in the house choked up. The piece could be cut two or three minutes which would do away with one or two talky spots. Otherwise it will stand as it is. Mr. Wade does a capital character bit as the servant. Mr. Wood plays a southern gentleman without proclaiming the fact at every opportunity and is well liked in the part. Jane Herbert in a minor role succeeds. The act held the attention of the Pastor audience throughout, and the applause at the finish was sincere, a noteworthy fact for this house in connection a piece of a semi-dramatic color.

Dash.

Shrewbrook and Berry.
Singing.
 15 Mins., One.
 Henderson's.

Both are girls. They earned a prominent place on an entertaining bill at Henderson's this week. The feature of the act is a tiny young person with a voice that rivals Annie Bernstein's for power. The volume of the tones is made to appear even bigger than it really is by the extreme smallness of the singer, a trim little figure with graceful animated manners. Her partner is taller and dresses in boy's clothes. She does not enter so largely into the act, being overshadowed by her sprightly sister. The latter is prettily dressed and creates an agreeable impression at her entrance. The finale is a song done with a vast amount of incidental comedy that won encore after encore for the pair.

Rush.

Viola DeCosta has returned from a trip through Cuba with a "girl act."

Four Juggling Johnsons.
Club Juggling.
 12 Mins.; Full Stage.
 Henderson's.

The name of the Johnsons is far from new, but the personnel of the present organization is unknown in the Metropolitan district. Four in number, the Johnsons have developed a decidedly showy turn. They have wisely selected a routine in which the swift passing of clubs in various formations forms an important part. Another point in which they show wisdom is the plan of keeping almost exclusively to formations in which the whole quartet is involved. No better, faster or cleaner club throwing has been seen hereabouts since the Mowatts played in the neighborhood. The throws are long and accurate and handled cleanly at both ends. All the formations are very striking and showy and the act was punctuated at intervals with substantial applause. In the particular of costuming the quartet is at a tremendous disadvantage. They wear nondescript street clothes, each dressed differently. They looked as though they might have come from an afternoon of lounging on the beach. This was possibly due to the fact that they have relaxed their care for this week under the impression that "nothing matters in Coney."

Rush.

Ross Fowler.
Illustrated Songs.
Many Minutes in One.
 Pastor's.

Don't yell. Remick sent this act down. Everybody was on. Even those in the audience who couldn't read the program where the name of the firm was mentioned got wise. It's good for the house and the firm because it's cheap, and perhaps the singer liked it as he is only doing "three." The slides stood for it as well, and those used in "If It's Good Enough for Washington; It's Good Enough for Me," probably got mixed up in the shipping department. Ross sang a couple of others which were prettily illustrated, but he was on so early that it will have to be a peach when he tells Mose Gumble what a riot. These illustrated singers in vaudeville working for the good of the house and firm when the picture shows are paying real money sometimes for the same stuff! There's a fellow who sat in the fourth row and said "Bet a thousand dollars I can listen to a quartet and pick out off the reel the one who used to sing illustrated songs."

Dash.

The Cleodora Trio.
"A Night in a Sanitarium."
 17 Mins.; Full Stage.
 Pastor's.

"A Night in a Sanitarium," is much like our old burlesque friend "Dr. Dippy's Sanitarium" and several other pieces that have been used under as many different titles. The trio have nothing new to offer between the keeper of the crazy house and the inmates. There is opportunity for fun of a rough order, but for the most part these opportunities have been overlooked. Two men and a woman compose the trio. The keeper does fairly well but receives little aid from his associates. The woman evidently thinks that an insane woman does nothing else but scream. If she has the right dope, she is playing a crazy woman to the life.

Dash.

The Nightingales.
Singing Quartet.
 20 Mins.; One.
 Henderson's.

Under this title are brought together a quartet of youngsters who, for individual merit as singers, attain a high degree of excellence. They are nice looking, fresh boys and there is a certain agreeable youthfulness about their singing that places it apart from the conventional music of male quartets. They do not appear to be the common variety of street-trained singers. The harmony is true and appealing without any extreme effects which have earned the term of "barber shop harmony" for mediocre quartets. The boys, however, are wasting a good deal of valuable time in the exploitation of ineffective comedy and dialogue. The talk is far from funny and makes the turn seem to lag. The greater part of it could be dropped altogether, and the precious moments thus saved devoted to more singing. The singing scored with unwavering certainty, but the talk dropped heavily and made a serious handicap to what might have been an unqualified success. The drag was particularly noticeable at the opening. As a straight singing number "The Nightingales" can be made into a sure winner with very slight eliminations. It has the elements of good entertainment.

Rush.

Williams and Walker.
Songs and Talk.
 38 Mins.; Full Stage.
 Colonial.

Williams and Walker have selected their vaudeville offering almost entirely from "Bandana Land." There are two new songs, not heard with the show, but neither helps. The talk at the opening which is made funny solely through the facial expressions of Bert Williams, is dragged out and becomes tiresome before it is half over. This may be due in a measure to George Walker, who talks so low that at times he can not be heard more than five or six rows back. It would be safe to say, however, that in any case if the talk is not cut out altogether it should be curtailed. There was a noticeable sag before the pair got down to the songs and dances. After that, however, Williams and Walker had everything their own way. Mr. Williams has a new song "In the Summertime, Yes; In the Winter Time, No." Liked immensely. The comedian was forced to use another for an encore. Walker is wearing two very nifty suits and his fancy stepping accompanying the finale song "Bon Bon Buddie, the Chocolate Drop" was enthusiastically received. Williams also figured in the "Bon Bon Buddie" number and his efforts, to follow the nimble stepping of his partner was the cause for much of the applause. Williams and Walker as a song and dance team doing from eighteen to twenty-five minutes in "one" are unapproachable, but as an act doing forty minutes in full stage, they lose much of their value.

Dash.

OUT OF TOWN.

Craig Minor, Florentine Coleman and Company.
"She Wouldn't Because" (Comedy).
 26 Mins.; Full Stage (Interior).
 Olympic, Chicago.

Marital infelicity and jealousy are in "She Wouldn't Because," which is applied to the sketch seen at the Olympic for the

first time. The story centers about a young married couple who are jealous of each other. They arrange to attend a dance, and while the husband puts on his tie in great haste his spouse decides to remain home, suspecting him of trifling with another woman. Ultimately an intruder finds himself in the house, coming through the window in an inebriated condition. The jealous wife carries on a flirtation with the stranger to intimidate her husband, while the latter behind a screen vehemently swears vengeance. The affair is finally untangled and ends happily. Mr. Minor gave a very satisfactory performance as the husband, a light comedy part, and Miss Coleman interpreted the wife in a finished manner and displayed pretty gowns. There is considerable horse play in the action in view of its farcical situation. It is also a trifle too long, about four minutes.

Frank Wiesberg.

Salvatore Ciricillo's Italian Boys Band.
 38 Mins.; Full Stage.
 Keith's, Cleveland.

Salvatore Ciricillo's band made its first bow on the Keith time Monday evening at Keith's Colonial Theatre. The band scored an unmistakable hit. The organization is made up of thirty-five young musicians. Under the tutorship of Ciricillo, the young players have attained a degree of excellence not surpassed by many of the adult concert bands. A feature of the act is the introduction of Angelo Vitale, the "Condensed Conductor," in impersonations of famous band masters. Young Vitale is but nine years old and does Creatore, Sousa and Liberati, playing a cornet solo while in the latter character. His mimic leadership is clever and he met with the warmest kind of a reception Monday evening. The band plays classical and popular numbers with equal facility. The boys are neatly uniformed and the act is well staged. The organization should do well in the East.

Walter D. Holcomb.

FIELDS' SUIT THROWN OUT.

In the Municipal Court, Chicago, the suit brought by Nat and Solly Fields, the burlesque comedians, against T. W. Dinkins, was decided in favor of the latter.

The two Fields alleged that they signed contracts with Dinkins to serve as comedians with one of his burlesque companies for the season of 1906-07 and before the agreements expired they were peremptorily discharged. They were drawing \$155 a week under the Dinkins contract and subsequently re-engaged with Bob Manchester for \$100. They asked the court to give them the difference in salaries for several months.

Mr. Dinkins was not required to put in any defense. A provision in the contracts gave the manager the right to discharge the comedians "if they did not prove satisfactory." This was brought out in the testimony of the plaintiffs in the Chicago court. As soon as the Fields had stated their side the judge took the case away from the jury and rendered a decision for Mr. Dinkins.

Alburtus and Millar arrived yesterday (Friday) and will spend the summer in Los Angeles, their home, returning to England on September 14 for a trip of 68 weeks on the other side.

HAMMERSTEIN'S.

Well, the Roof opened Monday night. The only requisite left is for the wives to go away and the summer will look good. Besides everybody who was present, there were Edith Hyams and Jack Mahon; also Doc Steiner. Mr. Steiner wore all the evening clothes he could find, and the result was startling for anyone who knows him. Even John LeLoris said "Good evening, Mister Steiner," before he thought.

Miss Hyams is the milk-maid in a gingham dress and bonnet. A whole lot of people said Miss Hyams was pretty, and the cow, Edith milks once daily, having a telephone connection in the rear, told Miss Hyams of the comment she was creating, and Edith asked Harry Mock, the Hammerstein superintendent, to suppress her name as she did not care to be bothered with "mash" notes while milking, which is pretty good form down on Long Island.

The Mahon boy is the goods. He looks a "rube," and he is a "rube." Jack came from Fort Lee, over Jersey way, and what that youth knows about Broadway he picked up from deck hands on the Weehawken Ferry while delivering vegetables at four in the morning. Jack is the handy man around the place. He does all the chores.

"The Farm" never looked brighter nor better than it does this summer. There are some real fish in the pond, and the ducks are around as usual. One gentleman duck on Monday night celebrated the opening by cackling or crackling. Anyway, he made a noise and always at the close of a number on the stage.

There is a big and a long show on the Roof for the opening week, but it did not run as well as it should have at the first aerial performance, and many thought the program could have been shifted about with benefit.

Alexia (New Acts) is a newcomer, and the big featured card, with Horace Goldin a close second. Mr. Goldin appeared in the early part. The up-stairs stage was rather small for him, and his men were not accustomed to it, but aside from Mr. Goldin himself, no one noticed any defects in his work. Two new tricks are shown, one, a very pretty bit of dexterity involving many glass tumblers, built in a pyramid from between rows of which he knocks out pieces of cardboard without disturbing the glasses.

A double disappearance and return, in sight of the audience, becomes the feature of Goldin's act. It's new and Mr. Goldin says it is his own invention. It is "patented." In cloth enclosed cabinet, handsome Jeane Fransioli enters a trunk which is thereafter attached to a pulley, and after being covered over with a cloth, drawn ten feet above the stage, outside the cabinet. At a shot from Goldin's pistol, the cloth enveloping the trunk drops to the ground empty; the curtains of the cabinet are drawn apart, and upon the trunk, which is again exposed inside, being opened, Miss Fransioli steps forth.

Barring a slight tendency towards comedy, an inclination altogether without the pale of Mr. Goldin's standing as a magician, there is no other change of moment. Mr. Goldin, although a great magician and illusionist in this day, is no comedian. He admits it.

There is one big corking dancing act at Hammerstein's this week, "The Six American Dancers." For dressing, dancing and looks there is none better; there has never been one better. Next to last, they were the largest applause winners of the pro-

gram, and further up on the bill would have equaled at least the reception received by any number which has ever played in the previous ten years of the Victoria.

Three boys and three girls dance through an almost sketch sequence of American patriotic airs. Two, Purcella and Orben, are clock-work in their precision, while there is a little girl distinguished by yellow stockings who can step with the best. The "sight" portion alone could sustain it, and it is a ripping dancing act, exceedingly well laid out, excepting the finale where solo dancing follows the ensemble, which is a mistake.

The leading laughter number was Spissell Brothers and Mack, following the intermission with that disadvantage, but their comedy acrobatics drew screams. Felix and Caire, who followed, were handicapped as was to be expected by the open air and the size of the Gardens. The impersonations, including one of the Cecil Lean's "patter song" were well enough thought of, but the talk ruined their chances to decidedly score. The new tricks of Goolman's Dog and Cat Circus were highly amusing. The act is practically new since it last was seen here, coming directly from the Hippodrome. The "jumping cats," and the "going-to-bed" dog are the features, both striking examples of training.

The addition of two members (girls) to the Musical Avolos, making a quintet in the act, has improved it greatly, allowing of greater volume of tone to the combined xylophone playing, and more opportunity for brilliancy in the concerted work. One of the newcomers sings in a light soprano, and the act is a very likable musical number as at present constituted.

The Three Yoscarys in the first half, and the Camille Trio (closing the show) supplied the acrobatics with a comedy flavor besides Spissell Brothers and Mack. The Yoscarys have the better of it as compared with the Camille Trio in the closing position. The latter worked just as hard as ever, but the elevators were too busily engaged.

The opener of the bill was Paul Le Croix with his hats, and there isn't much choice between first and last on the Roof. The Brittons, colored, "Number 2," with songs and dances, met with some success, considering the attendance at that hour.

The orchestra has been increased to fifteen for the present, and Geo. May, the conductor, wore white gloves as he presided over his Metropolitan (but not Continental) aggregation of players. *Sime.*

COLONIAL.

There are nine acts listed on the program, with Williams and Walker using up almost forty minutes. The Four Huntings, billed "Number 3," did not appear Tuesday night.

Macy and Hall, in their slangy, rural skit, "The Magpie and the Jay," closed the intermission and scored one of the big hits of the program. Maude Hall, who has been playing in the act almost continuously for two years, seems to improve with time, and is giving a finished performance. The sketch abounds in bright lines and really funny, intelligible slang. Miss Hall delivers her lines to get every ounce of humor out of them. Carlton Macy is quiet and convincing as the "Rube," while Jessie Dodd, as the old-maid sister, does a first rate character bit.

The Four Fords are carrying a couple of new drops and a new full stage set not in use when last seen hereabout. The dress-

ing is also new, and the good impression the four always make is heightened by the improvements. They may be working the lights a little too strong, as the stage is so dark when the boys do their loose dance much of the value is lost. In the solo dancing also it would probably be better to work with more light. The girls look extremely well in their dainty light blue frocks and their pretty appearance, as well as their first rate dancing, aids not a little.

Ray Cox didn't get along so well at the opening, but after she carried things along beautifully. Her "college girl" is an original idea that is worked out to a nicety. The baseball end of it comes in strongly at present with everybody up in the air over the National game. It brought her back several times before she finally got away.

Viola Gillette and George McFarland call their offering "Bits of Musical Nonsense," which fits it as well as any other name. The singing of both is excellent and won several hearty recalls. The comedy is sure enough nonsense and could be dispensed with to advantage.

Mr. and Mrs. Stuart Darrow have several new ideas in their shadowgraphs, which are amusing and interesting. One shadow shows an automobile driving up to the door. Its driver jumps out and is later seen in one of the upper windows kissing a girl. The chauffeur, who is left in the machine, whistles for the owner, and is showered with water for his trouble. The bit is very well done to the smallest detail, even the attempts of the chauffeur to whistle, are brought out with surprising distinctness.

The Seven Yulians closed the show, following Williams and Walker (New Acts). It was not the most desirable spot imaginable. The act did as well as could be expected with half the audience out of their seats. It is a clean-cut acrobatic offering with the first rate "Risley" work standing out prominently. Geo. S. Melvin, a newcomer, is also under New Acts. *Dash.*

FIFTH AVENUE.

The bill at the Fifth Avenue this week may be called "Refreshing Vaudeville," and there is no better sort for the summer season. Ralph C. Herz and Emma Janvier, two vaudeville novices, are under New Acts. Both easily passed muster Monday night, Mr. Herz carrying off the honors of the bill.

A necessary shift in the program brought Homer B. Mason and Marguerite Keeler on in second place. In spite of the early position the act went through to its usual laughs and received several clean curtains at the finish. Mr. Mason is an adept at handling slang. He looks and acts like something that your imagination would conjure up from his name, "Spider McCann." Miss Keeler makes an altogether fetching society miss, and is an excellent contrast to her partner's puglist.

It seems strange that after Julian Eltinge has played about as much that there should be so many people who do not know the impersonator's sex until he un.masks. The fact remains, however, that the gasp is just as audible now as it was when Mr. Eltinge was first seen hereabouts. The act remains the same as when last seen, although the black "Gibson Girl" dress has been set aside for a new one of shimmering silver that is a wonder. There is a delicacy and refinement about Eltinge's specialty that is often found lacking in similar offerings, and it is just this that places him at the top of the list.

Tom Nawn and Company are showing

"Pat and the Genii," and Goldsmith and Hoppe started the ball a-rolling. They found it rather difficult, as the house was nearly empty. The house filled and they were a substantial hit at the finish.

The Finneys gave the bill a sure enough cool finish. If the weather grows warmer they are going to have a hard time to keep someone from breaking out of the audience and taking a plunge with them. Theirs is a pretty exhibition of swimming, pleasing and interesting.

Cole and Johnson have rearranged their offering slightly since first seen. A quantity of superfluous talk has been eliminated. The singing numbers were all well rendered and liked, "Sugar Babe" being an especially pretty dark melody sung with just about enough of the "coon" expression to carry it to several big encores. The "Soldier" number with the lowered flag remains the finale and is not letting them off as well as either one of the other songs would.

Dash.

HENDERSON'S.

With an orchestra augmented from a trio to an organization of seven pieces, and several minor improvements in the front of the house, the Coney Island amusement resort is now several weeks along on its present season. The booking policy seems to have undergone no particular change. This week's bill has no startling feature, but the average of excellence is very well supported, the selection running, as necessarily it must, to dumb and musical turns. It was the singing acts that had the call on popular approval.

"The" Quartet, a straight singing organization, scored strongly. The act is frankly modelled after that of "That" Quartet as to dressing and general arrangement, and in the singing the four bear a decided resemblance to the originals, now on a successful tour of Europe. In the layout of the singing, it seems to be rather a mistake to place the solo of the bass last, following solos of all the other members. The bass is a capital singer, but popular custom seems to dictate that the tenor shall be yielded the place of importance. In the main, this is a good rule and one that the quartet under discussion could well follow. The harmony is exceedingly well handled with simple but well-arranged effects and the selection of numbers satisfactory.

The Grand Opera Trio made another "classy" singing number. The novelty of the prison scene from "Faust" has long since worn off and nowadays the attractiveness of the selection must be supplemented by solid musical value, spirited action and scenic equipment. In the first and last items the Grand Opera Trio acquits itself admirably, but they do not put the necessary action into their work. The scene is rich in dramatic possibilities, but the three, particularly the woman, missed some of the fire that the circumstances seem to demand. However, the big musical finale carried the act through with flying colors, and it went down as one of the hits of the show.

The other prominent singing turns were Shrewbrook and Berry (New Acts), Jennings and Renfrew, whose parodies carried despite the disturbance that constantly assails the ears of the audience, "The Nightingales" (New Acts) and Norton and Paterson (colored).

DeHaven and Sidney probably seek to get away from their old connection with the "School Boys and Girls" act with which they were identified. They are

billed as "The Dancing Waiters." The rapid tapping and machine-like accuracy in team work won a hearty response from the audience. The boys are working together with absolute smoothness and form a decidedly skilful dancing pair.

McGrath and Paige entertained with a short banjo turn. The playing is at times brilliant and the appearance of Miss Paige predisposes an audience to regard the pair cordially. The Cycling Millards have a capital entrance from an opening in the back drop representing a tent flap. The routine both of straight and comedy feats is rapid and well laid out and the pair come together for a first rate whoop-hurrah finish.

Norton and Patterson do much better in their singing than in their attempts at comedy dialogue. The talk is well nigh worthless, made utterly so by the conditions that surround Henderson's. A bit more of clowning would help. Norton now appears in a makeup resembling that of Bert Williams, and uses several of that comedian's songs. He might as well go the rest of the way, and introduce some of Williams' excellent comedy.

The Zarrell Brothers have a routine of "strong" feats that somehow seems to move rather slowly. The hand-to-hand work is neatly executed, particularly the style with which they execute their series feats.

Adams and White, musical novelty, and the Juggling Johnsons, are under New Acts. *Rush.*

125TH STREET.

Two sketches quite alike in the general outline in the 125th Street bill this week placed a couple of dampers upon the comedy of the show at different points, as both the playlets were in a serious vein. Beatrice Morgan and Company (New Acts) held the headline position, Miss Morgan claiming the title of "Stock Queen" in Harlem, and her adherents from the "different-play-every-week" regime were on hand and loyal Tuesday evening.

"The Placerville Stage," by Charles Kenyon, was the other with a company of four of average ability in two instances, while the playlet itself rose above the players. With a strong cast, the piece might be made to do almost anywhere with some trimming of dialogue. Charles Clary and Stella Arches are those only of the company who made headway, and these two at odd moments were not up to par, especially in the love scenes. The story is improbable, but that would not interfere in a Western dramatic piece if the actors could stand up under it.

Charles and Fannie Van were the best located on the program, and the hit of the show. The Vans have brought their unique sketch in "one" to the fore of the "acts-in-one," and the audience would not stop applauding after it was learned that Mr. Van was not the stage carpenter in reality, but part of the act. It pleased the Harlemites very much, and "A Case of Emergency," which the little playlet is called, is a solid laugh producer, well enacted, greatly improved from the first time presented in the city.

Following the Morgan sketch, with its teary finish, Charles F. Semon's first lines were "I'm going to sing a short song, and I know you'll be glad." Everyone should have been, but Mr. Semon struggled manfully against the dew left by Emparo's death, and that he did win out was nearly remarkable. The "rheumatism" "gag"

brought the audience back from its dreams of love and lovers, much to Mr. Semon's relief.

The 4 Flood Brothers on their return home have polished up their nonsensical acrobatic comedy act, with corking good "Risley" work towards the end, especially considering the height of the boy, who is a first rate acrobat, although not overlight on his feet. The comedy effects are fast and varied, bringing plenty of laughs, which could be continued for a solid encore if the finish could be improved upon.

"Onaip," ("piano" backwards) did extraordinary well with the levitation or suspension trick, the full upright piano and player seated which rapidly whirls completely around when raised from the floor hitting the house right in the center as a complete mystery. Six assistants and two banners are in use to "cover," but the illusion is well worked, though there is plenty of room for improvement in the dressing of the stage especially.

The piano player might be told not to work the pedal with his foot while under the hypnotic power, and the hypnotist might be costumed according to the custom in India, since it is called "A Hindoo Mystery," but the act is really well worth while for any house. It surely will hold the average audience and ought to be good for plenty of debate in the smaller cities.

In the second position Madge Fox did nicely with songs and talk, but should drop all announcements, getting to her material more legitimately, and throw out the "Longworth" verse in "Reincarnation." A new song, "I Don't Care if We Never Go Home," sounded very well, and a medley at the opening was up to date, while Miss Fox looked nicely in all-brown. Carroll and Baker, as Hebrews and dancers, did well enough at the opening, even if they have "The Echo" in the act. *Same.*

PASTOR'S.

The closing bill for the present season at the house this week will neither raise nor lower the season's average. There are several hits recorded with John P. Wade and Company in the closing position having a bit the best of it.

Keegan and Mack registered about as strongly as anyone with their many changes and pleasing singing. The pair make a good looking, nicely dressed team, and show an amount of care with their wardrobe. Each of Miss Keegan's several changes is neat and she carries them nicely. The Indian song gives a good finish and was the best liked. It makes a corking number, and with the special drop employed and the dressing and good looks of the pair makes it quite the best Indian number seen in some time.

The Misses Dean and Washburn are evidently well known to the Pastor frequenters who arose manfully to their support. Both girls possess voices that place them out of the ordinary class. A fat, good-natured man used as a "mark" for an "audience song" contributed a great deal to the success of the pair.

The Mullini Sisters are spoiling a really good musical specialty through carelessness. The sisters are both good performers on the brasses, but are not getting half enough out of them through poor selections. A rousing medley of popular airs, not patriotic, would be a vast improvement to the selection now employed. The dressing also gives the impression that they are indifferent, and this is one of

the first things to avoid. If the audience once receives the impression that the artists are indifferent, they don't take long to fall in line themselves.

The Weston Sisters afforded the house no end of amusement with their German songs and burlesque boxing bout. There is a quantity of clowning in the offering that would hardly be called refined, but it is laughable. The singing is easily passable. The pair should make a good card for a burlesque olio. (They did.—Ed.)

Whalen and West were down as the special feature and one of the evening's hits. The pair have a quantity of funny talk that scores through Mr. Whalen's odd delivery. The comedian also contributes a couple of eccentric dances worth while. Miss West feeds acceptably.

Harvey and De Vora gave the regular show a good send off. The clean, tasteful dressing of the pair helps considerably, while the fast dancing pulls them through beautifully. A dance by Mr. Harvey could be utilized to advantage to replace some of the talk which is not up to the rest of the offering. The pair work hard all the time, and deserved more than they received.

Reded and Hadley, who started Pastor's in the "three-a-day" division, have worked themselves into regulars at the house in the "two" class, and as the audience is always true to its favorites they were heartily received.

Sinclair and Covert opened with a travesty that did nicely for the position. Smith and Walton are out of the bill owing to the illness of Lillian Walton. John P. Wade Company, The Cleodora Trio, and Ross Fowler are under New Acts. *Dash.*

BARNOLD'S ANIMAL FARM.

Boston, June 4.

Charles Barnold, the animal trainer, is now finishing his final week under a Klaw & Erlanger contract at Keith's. It was the longest consecutive engagement made by Klaw & Erlanger when booking for their vaudeville circuit.

Next week Mr. Barnold will complete arrangements he has had in mind for some time to establish an animal training farm. It will be located in New Jersey. Beside producing several of his own acts Mr. Barnold will accept and train animals for others.

Something of a specialty will be made by the trainer in connection with the farm through accepting single animals of great value from private owners, teaching them tricks.

During the summer Barnold's Dogs will again play the Williams Circuit in New York.

A CUTE "COOCHER."

Chicago, June 4.

Someone in the audience at the Folly last week did not like the way "Chooceeta," a "cooch" dancer, exposed her ankles, and secured a warrant for her arrest, charging her with "indecent exposure." One of Chief Shippy's detectives arrested her.

She was released under bail in \$200 and when the case came up at the Harrison Street Police Station, the blue coats, who witnessed her performance on several occasions, thought there was nothing "indecent" in her maneuvers, describing her dance as "cute, graceful and artistic." She was permitted to dance all week.

MY BEGINNING.

EDWIN LATELL.

(The third of a series of short sketches concerning the early experiences, struggles and first engagements of artists who have succeeded in vaudeville.)

Compiled by Mark A. Luescher.

Twenty years ago Edwin Latell was a street fakir, using his banjo in a carriage and singing in order to sell songs. The limited demand for his wares led him to the stage in 1890 when he joined The Oaks Brothers, "Swiss Bell Ringers," which organized to tour the South, but four days out of New Orleans went "broke" at Vicksburg.

Mr. Latell says of his first experience: "It was the joyous Christmas time when the troupe stranded. Some of the brethren in distress found precarious employment in a variety theatre called The Comique, which promptly closed its doors, and three of us—Ham Atchison, the property man, Kelly and I—decided to try for Memphis. So on the evening of December 23rd we boarded an unsuspecting freight train, went to sleep in an empty box car and were side-tracked at a wee station called Cleveland (Miss.), where the unfeeling station agent bundled us out and locked the door of the car.

"Naturally there was no money in the party, but big appetites. My cuff-buttons and a pair of scissors I had with me, an empty pocketbook belonging to Kelly and a knife owned by Atchison, together with some fine talk to an old negro mammy got us the finest coffee and steak I ever had or ever will have.

"Night found us still in Cleveland with no place to sleep but in a cottonseed shed. I remember covering myself up to my eyes with cottonseed and shivering away my Christmas eve. We didn't dare smoke because of the danger of fire. At 6 o'clock Christmas morning we saw one of those cold, southern winter rains. All the loose property we had was a silk handkerchief. That got us a pot of black coffee, and some skill and daring got us on to the rear of a passenger train, from which we were ejected twelve miles from Memphis. We finished the day footing it into the city where money from home awaited me, and the trio parted ways."

With the money he found waiting upon his arrival in Memphis, Mr. Latell came to New York and joined the chorus of Cleveland and Emerson's Minstrels in which he progressed until he became their favorite end-man. After this, for four seasons, he was one of the headliners in Tony Pastor's traveling shows, and in 1901 he had a record of having played two hundred consecutive weeks without an idle day, save Sundays, appearing from Boston to San Francisco as well as in London.

His first stage work was as a talking monologist, and the musical interpolations came later, when he introduced the banjo in addition to telling stories and singing popular songs. Latell was the first to burlesque the great Chinese conjurer, Ching Ling Foo.

Last season Latell abandoned burnt cork and appeared in a new musical monologue.

Maddox and Melvin are rehearsing their new production, "The Son of Rest," which will be first shown this month.

VARIETY ARTISTS' ROUTES

FOR WEEK JUNE 8

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from JUNE 7 to JUNE 14, inclusive, dependent upon the opening and closing dates of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Addresses care managers or agents will not be printed.)

"C. R." in the list indicates the route of the circus named, with which the artist or act is with, and may be found under "CIRCUS ROUTES."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN TUESDAY MORNING TO ENSURE PUBLICATION.

Abel, Geo., & Co., 7th Ave. and 87th, N. Y.
A. B. C. D. Girls, 798 Hewitt Pl., Bronx, N. Y.
Abdallah Bros., Three, 417 E. 14, N. Y.
Abbott, Andrew, Co., Dreamland, Elyria, O.
Acton & Kloris & Co., 1553 Broadway, N. Y.
Adair & Dolls, Barnum & Bailey, C. R.
Adair, Art, Hagenbeck-Wallace, C. R.
Adams E. Kirke & Co., St. Louis Am. Co., Indef.
Adams & Halligan, 2008 Wabash, Chicago.
Adams, Mabel, King Edward Hotel, N. Y.
Adelyn, Box 249, Champaign, Ill.
Adler, Harry, Majestic, Lexington, Ky.
Agoo, John, Ringling Bros., C. R.
Aherm, Charles & Vesta, Tumbling Run, Pottsville, Pa.
Alabama Comedy Four, 253 W. 88, N. Y.
Albani, 1416 Broadway, N. Y.
Albino & La Brant, 212 E. 25, N. Y.
Alberto, Barnum & Bailey, C. R.
Alburtus & Millar, Monrovia, Cal., c. o. Miller.
Allen & Vannerson, Abhuse, Havana, Cuba.
Allen, A. D., 82 Market, Newark.
Allen, Josie, 351 St. Nicholas, N. Y.
Allen, Seale & Violet, 222 E. 14, N. Y.
Allen, Leon & Bertie, Beechwood Pk., Maysville, Ky.
Allister, Harry, 11 Rue Goeffrey Marie, Paris.
Alpine Troupe, Cole Bros., C. R.
Alrona, Zoeller Trio, 269 Hemlock, Brooklyn.
Alwood, Ned, Ringling Bros., C. R.
Alvarez Troupe, Ringling Bros., C. R.
American Banjo Four, 1431 Broadway, N. Y.
American Dancers, Six, 8, Keith's, Phila.
American News Boys Trio, Gem, Newark, Indef.
American Newsboys Trio, Original, Princess, Columbus, O.
American Trio, 56 Penn Ave., Newark.
Angell Sisters, 405 W. New York, Indianapolis.
Apollo Bros., 249 W. 4, N. Y.
Apollo, Orch., Benton Hotel, Benton Harbor, Mich.
Ardo, Ringling Bros., C. R.
Around the World in an Airship, Grand, Butte.
Ardo & Eddo, Luna Pk., Washington, D. C.
Arberg & Wagner, 1412 Belmont, N. Pittsburgh.
Ardisman, The, 145 W. 68, N. Y.
Armond, Grace, Family, La Fayette, Ind.
Armata & Burke, 368 Comstock, New Brunswick.
Armstrong & Le Verne, Majestic, Chicago.
Arnot & Gunn, 215 6th Ave., N. Y.
Arthur, W. J., Columbia, Knoxville, Indef.
Atlantic Comedy Four, 129 Stockholm, Brooklyn.
Aubert, Lee, 14 Frobel Str. III., Hamburg, Ger.
Auburns, Three, 335 Beacon, Somerville, Mass.
Auer, The, 39 Heygate, South End-on-Sea, Eng.
Auger, Capt. Geo., 29, Hippodrome, Glasgow.
Austin, Claude, 86 No. Clark, Chicago.
Austin, Tossing, 7 Brixton Rd., London, Eng.
Avery & Pearl, 653 Wash. Blvd., Chicago.
Ayres, Howard, 820 River, Phila.
Asora, Miss, Barnum & Bailey, C. R.

Balley, Frank F., Gem, Raleigh, N. C.
Baker, Nat. C., 32 Division, N. Y.
Baker, Chas. B., 72 Morningland, N. Y.
Baker & McIntyre, 3824 Reno, Phila.
Baker Troupe, Ringling Bros., C. R.
Baino & Shaw, Hippodrome, N. Y.
Banks & Newton, 1553 Broadway, N. Y.
Bannacks, The, Barnum & Bailey, C. R.
Barrow, Musical, 1216 Jefferson, Brooklyn.
Barnes & Crawford, Park, Henderson, Ky.
Barry, Katie, 541 W. 158, N. Y.
Barry & Hughes, C. O. H., Pittsburgh.
Barry & Wolford, Colonial, N. Y.
Bates, L. Allen, Star, Homestead, Pa., Indef.
Batis, Carl Wm., 6637 Normal, Chicago.
Batro & McCue, 819 No. Second, Reading.
Bartlett, Mr. & Mrs. Guy, 883 W. 56, N. Y.
Bartlett, Al, Hunt's Hotel, Chicago.
Batsmann, Tom, 112 Borden, Fall River.
Bates & Ernst, 201 So. University, Peoria, Ill.
Bates, George, Barnum & Bailey, C. R.
Bates & Neville, 46 Gregory, New Haven.
Baxter, Sid & Co., Edsonia, Waynesburg, Pa.
Bawn, Harry, 61 Bedford Court Mansions, London.
Bay City Quartette, 1505 Gates, Brooklyn.
Be Anos, The, 3445 Charlton, Chicago.
Beane, George A., Orpheum, San Francisco.
Beard, Billy, Geo. Primrose's Minstrels.
Beattie, Bob, Barnum & Bailey, C. R.
Beatties, Juggling, 187 Park, Paterson.
Beauvais, Arthur & Co., Aldome, Danville, Ill.
Bedell Bros., Trocadero, Phila.
Bedini, Donat, & Dogs, 229 E. 88, N. Y.
Beecher & May, 23 Atlantic, Bridgeton, N. J.
Belford, Al G., Frank A. Robbins, C. R.
Belford Bros., Ringling Bros., C. R.
Bell & Richards, 211 E. 14, N. Y.
Bellclair Bros., Keith's, Boston.
Bell, Frank, 1553 Broadway, N. Y.
Bell Boys Trio, 142 W. 131, N. Y.
Bell, Chas., Ringling Bros., C. R.
Bell, Hazel, Ferns, New Castle, Ind.
Bella, The, Barnum & Bailey, C. R.
Bennett, Laura, 14 Linden, Jersey City.
Beunsons, Musical, Gen. Del., Chicago.
Benton, Lew, 229 W. 88, N. Y.
Benton, Maggie, 193 Taylor, Springfield, O.

Benton, Maggie, 193 Taylor, Springfield, O.
Berkes, The, 400 W. 30, N. Y.
Bergie, E. Howard, Adelbert Hotel, Kansas City.
Bernier & Stella, 22 Haydon, Providence.
Bernstein, Mac & Ruth, 2518 E. 40th, Cleveland.
Berry & Berry, Great Valley, N. Y.
Beverley, Frank & Louise, Empire, Col Springs.
Big City Quartette, Farm, Toledo.
Bill & Bob, Proctor's, Albany.
Bingham, 335 Bacon, Somerville, Mass.
Bingham, Seville, Providence.
Blaney, & Chapman, Gem, Columbia, Tenn., Indef.
Blanch, John, 133 W. 45, N. Y.
Blanch & Scott, Empire, London, Indef.
Blanchin & Hehr, Tumbling Pk., Bridgeton, N. J.
Blue Cadets, 51 Hanover, Boston.
Blush, T. E., 3241 Haywood, Denver.
Boorum, Mattie, 154 Clifton Pl., Brooklyn.
Bobker, Henry, 63 Forsyth, N. Y.
Boles, Five, 44 Centre, Grand Rapids.
Borella, Arthur, Barnum & Bailey, C. R.
Botomley & Vetter, N. Y. Wash., Baltimore.
Boulton & Quinn, Tumbling Dam, Bridgeton, N. J.

Bowers, Walters and Crooker

Week June 8, Keith's, Philadelphia.

Bowery Comedy Quartet, 821 Charles, W. Hoboken.
Bowers & Smith, Oliver, Everett, Mass.
Boraul & Nevaro, 130 E. 19, N. Y.
Bowen & Vetter, N. Y. Wash., Baltimore.
Bordon & Zeno, 507 Ellwood, Joliet, Ill.

SEND IN YOUR ROUTE

VARIETY Prints No Route Not Received Direct

Bowman Bros., 326 W. 48, N. Y.
"Boys in Blue," 240 E. 21, N. Y.
Boyce, Jack, 1553 Broadway, N. Y.
Boyd & Veolia, 119 E. 14, N. Y.
Bradford, The, 220 W. 41, N. Y.
Bradus & Derrick, Barnum & Bailey, C. R.
Brady, The, 209 W. 43, N. Y.
Breun & Dowling, Majestic, Montgomery.
Brigham, Anna R., 28 Exchange, Binghamton.
Brinn, L. B., 28 Haymarket, London, Eng.
Brantford, Tom, Park Hotel, Port Chester, N. Y.
Brays, The, Campbell Bros., C. R.
Brindamoor, 1553 Broadway, N. Y.
Brissom, Alex., Barnum & Bailey, C. R.
Britton, Sadie, Collensan, Burlington, Ia., Indef.
Broad, Billy, 1553 Broadway, N. Y.
Broadway Quartette, Young's, Atlantic City.
Brobet Trio, Fottville, Pa.
Brooks & Jeannette, 1662 Madison, N. Y.
Brooks & Vedder, 125 W. 43, N. Y.
Brownies, The, R. P. D., No. 8, Topeka, Kas.
Brown Bros., & Doc Kealey, 1246 Wabash, Chicago.
Brown, George, Barnum & Bailey, C. R.
Brown, Jessie, Hanlon's Superba Co.
Brown & Nevaro, W. 185, N. Y.
Brooks & Clark, 2464 Paton, Philadelphia.
Brown & Wilmet, 71 Glen, Malden, Mass.
Brown & Wright, 344 W. 45, N. Y.
Browning, Flora, 1553 Broadway, N. Y.
Browning, Mr. & Mrs., Hotel Everett, N. Y.
Browning & Le Van, 895 Cauldwell, N. Y.
Bruce, The, 1555 State, Chicago.
Brunettes, Cycling, Novelty, Brooklyn.
Bryant & Saville, 2323 N. Bouvier, Phila.
Burke & Finn, 44 7th Ave., N. Y.
Burton & Brooks, Fair Haven, N. J.
Buckley, Musical, 297 Avenue B, N. Y.
Buckeye Trio, 646 E. Center, Marion, O.
Burdette, Madeline, 212 W. 44, N. Y.
Burke, John E., Flood's Park, Baltimore.
Buckley's Dogs, Ringling Bros., C. R.
Buckeye State Four, 2364 E. 57, Cleveland.
Buffalo, Young & Vera, 8 Majestic, Deuver.
Burcos & Clara, Barnum & Bailey, C. R.
Burgess, Harvey J., 637 Trenton, Pittsburgh.
Burke, Wm. H., 84 Barstow, Providence.
Burke-Tonhey & Co., Farm, Toledo.
Burke & Ulline, 119 E. 14, N. Y.
Burns, Morris & Co., 54 Hermon, Jersey City.
Burns & Emerson, 1 Place Boileudin, Paris.
Burns & Robbins, Bijou, Newark, Indef.
Burnell, Lillian, 511 W. North, Chicago.
Burton, Hughes & Burton, Avenue, Duquesne, Pa.
Burton, Matt, 1155 Valencia, San Francisco.
Burton & Shea, 111 7th Ave., N. Y.
Burton & Vass, Dreamland, Decatur, Ill.
Burrows Travers Co., 116 E. 25, N. Y.
Bush & Elliott, 1849 45, Brooklyn.
Busler, Walter H., Orpha, Madison, Wis., Indef.
Bulger, Jesse Lee, Northside, Pittsburgh.
Burrows, The Ringling Bros., C. R.

Busch, Johnny, Rock Springs Pk., E. Liverpool, O.
Butley & Lamar, 2319 S. Bouvier, Philadelphia.
Buxton, Chas. C., Crystal, Menasha, Wis., Indef.
Byers & Hermann, 8, Keith's, Boston.
Byrd & Vance, Plymouth Hotel, City.
Byron & Langdon, K. & P. 5th Ave., N. Y.
Byrons' Musical Five, 5135 Indiana, Chicago.

Caesar & Co., Frants, St. Charles Hotel, Chicago.
Cain Sisters, Empire, Youngstown, O., Indef.
Campbell & Cully, 1833 Bourbon, New Orleans.
Calders, A. E., 125 Washington, Hoboken.
Calder & Waldron, 251 W. 92, N. Y.
Calvin, James, Unique, Minneapolis.
Cameron & Flanagan, 705 4th, Ft. Madison, Ia.

Just to remind you of That Tall, Slender,
Funny Man. Is One.

AL GARLETON

Carrillo, Leo, c. o. VARIETY, N. Y.
"Carletta," Park, Louisville.
Carlin & Otto, 913 Prospect, Buffalo.
Carlisle & Baker, 127 W. 53, N. Y.
Carrie, Mlle., 504 Ashland Bk., Chicago.
Carol Sisters, 316 W. 140, N. Y.
Carmen Sisters, "Fantasia," Seattle, Indef.
Carroll & Cooke, Hotel York, N. Y.
Carroll & Judge Trio, Ringling Bros., C. R.
Carroll, Nettie, Barnum & Bailey, C. R.
Carson & Willard, 2210 No. Lambert, Phila.
Carson & Devereaux, 305 Sycamore, Evansville.
Carson Bros., 523 58th, Brooklyn.
Caron & Farum, 235 E. 24, N. Y.
Carter, Chas. J., "Milton," Queens, Sydney, Aus.
Carters, The, Idle Hour Pk., Pittsburgh, Kas.
Carter, Taylor & Co., 711 E. 176, N. Y.
Carter & Waters, 158 Greenfield, Buffalo.
Cartmell & Harris, 180 Nevins, Brooklyn.
Carver & Murray, 229 W. 88, N. Y.
Casal & De Verne, Orpheum, Portsmouth, O.
Casattas, The, 4013 So. Artesian, Chicago.
Casey & Crane, 15 1/2 So. 5, Elizabeth.
Caswell, Maude, Gibbons Tour.
Castano, Edward, 104 W. 61, N. Y.
Celest, 74 Grove road, Clapham Park, London.
Chadwick Trio, 229 W. 88, N. Y.
Chambers, The, 1331 43, Boro., N. Y.
Chantrell & Schuyler, 219 Prospect, Brooklyn.
Chapin, Benjamin, Lotus Club, N. Y.
Chester & Jones, 211 E. 14, N. Y.
Chinquilla, Princess, Shoreview Pk., Jamaica, L. I.
Christy, Wayne G., 776 8th Ave., N. Y.
Claire, Ida, Idora Pk., Youngstown, O.

Clyo & Rochells, 87 Park, Attleboro, Mass.
Clover Comedy Club, 333 Sydenham, Phila.
Cox, Lonsa, 5511 Lake, Chicago.
Cote, Charlotte & Margrete, 1853 B'way, N. Y.
Cohy & Garrison, 989 Putnam, Brooklyn.
Cohen, Isadore, 754 Westchester, Bronx, N. Y.
Cole & Clemens, Davis Hotel, Philadelphia.
Coleens, Singing, 102 W. 38, N. Y.
Collins, Eddie, Oshkosh, Wis., Indef.
Collins, Nina, 205 W. 102, N. Y.
Collins & Brown, 145 Kosciuszko, Brooklyn.
Cookin, Billy W., 441 W. 10, Erie, Pa.
Connolly & Lawrence, 249 So. May, Chicago.
Conn, Downey & Willard, Electric Pk., Kankakee, Ill.
Connolly, Mr. & Mrs. E., 6140 Indiana, Chicago.
Comrades, Four, 834 Trinity, N. Y.
Conlon & Carter, Unique, Winnipeg, Indef.
Connelly, Edward, Lake Sunapee, N. H., Indef.
Cook, Frank, Austin & Stone's, Boston, Indef.
Cooke, Maurice B., Spring Brook Pk., So. Bend.
Cooke & Rother, 3154 Prairie, Chicago.
Cooper, Jas. & Lucia, 2111 Amsterdam, N. Y.
Cooper & Robinson, 322 Mott, Bronx, N. Y.
Cornallus, Elght, Ringling Bros., C. R.
Cormers, Grimes, Newfield, N. J.
Cosser, Mr. & Mrs., 302 W. 121, N. Y.
Counay, William F., 464 W. 84, N. Y.
Couthoul, Jessie, 6532 Harvard, Chicago.
Courtleigh, Wm., Lamba Club, N. Y.
Coyne & Tulin, 7036 Washington, Chicago.
Cowan, Jimmie, 86 Carroll, Binghamton.
Crawford & Manning, 258 W. 43, N. Y.
Cressy & Dayne, Orpheum, Oakland.
Cree & Co., 1404 Erie, Phila.
Criterion Male Quartette, 156 5th Ave., N. Y.
Cronin, Morris, 21 Alfred Place, London, England.
Cross, Billy, 2330 Sarah, Pittsburgh.
Crows, Will H., & Co., 358 Dearborn, Chicago.
Crucible, Mysterious, 241 Heyward, Brooklyn.
Cummings & Mierley, Unique, Los Angeles, Indef.
Cunningham, Al., 200 W. 44, N. Y.
Cunningham & Smith, 183 E. 84, N. Y.
Curtin & Blossom, 91 Newell, Greenpoint, B'klyn.
Curtis, Palmer & Co., 2096 Nostrand, Brooklyn.
Curson Sisters, Hippodrome, London, Indef.
Cutty, Musical, Empire, London, Eng., Indef.

D'Arville, Sisters, Orpheum, St. Paul.
D'Arville, Rocky Point, E. I., Indef.
Dahl, Katherine, 309 Columbus, N. Y.
Dahl, Dorothy, 309 Columbus, N. Y.
Dale, Harry, Hazel Pk., Hazelton, Pa.
Dallivette & Co., 402 Fairmont, Meadville, Pa.
Dale, Wm., Crystal, Elkhart, Ind., Indef.
Daly & Devere, 115 E. 15, N. Y.
Dale, Doty, Dainty, 252 W. 36, N. Y.
Dale, Sydney, Guy Bros', Minstrels.
Dale, Will, Buckley Hotel, Elkhart.
Dallies Bros., 1379 No. Main, Fall River, Mass.
Darling, Phil, Sells-Floto, C. R.
Darwin, Ringling Bros., C. R.
Davenport, John, Yankee Robinson, C. R.
Davenport, Stick & Norma, John Robinson's, C. R.
Davenport, Victoria & Orrin, Barnum & Bailey.
Davey, Dancing, Circle Diamond Ranch, Thatchee.
Davis & La Roy, Pittsburgh, Pa., Indef.
Davis, Edwards, 1553 Broadway, N. Y.
Davis, Floyd, Temple, Boulder, Col., Indef.
Davis, Hal, & Co., Grayling, Mich.
Davis, H., Air-Dome, Murphysboro, Ill., Indef.
Davis, Josephine, Eleron, Jamestown, N. Y.
Dawn, Zella, & Co., 357 E. Market, Akron, O.
Dawson & Whitfield, 346 E. 58, N. Y.
Day, Calita, 586 7th Ave., N. Y.
De Velde & Zelds, 115 E. 14, N. Y.
Deery & Francis, 823 W. 80, N. Y.
Delmore & Ouellet, 335 E. 43, N. Y.
Delmo, 35 Rose, Buffalo, N. Y.
Delmore, Misses, Calvert Hotel, N. Y.
Delavoye & Fritz, 2667 Madison, Chicago.
Dell & Miller, Hippodrome, Buffalo, Indef.
De Camo, Chas., & Dogs, 8 Union Square, N. Y.
De Chantal Twins, 233 Ogden, Jersey City.
Demacoe, The, 114 N. 9, Phila.
De Mori & Gracita, Manulon, St. Louis.
Demolo & Belle, Englewood, N. J., Indef.
Deumau, George, Barnum & Bailey, C. R.
De Fue & Estes, Bijou, Williston, N. D.
De Haven, Rose, Sextet, 2682 Broadway, N. Y.
De Trickey, Coy, Hunt's Hotel, Chicago.
Delmore & Darrell, 1515 9, Oakland.
Delaphone, 54 Willoughby, Brooklyn.
De Mario, Ringling Bros., C. R.
De Mont, Robert, Trio, Novelty, Vallejo, Cal.
De Veau, Hubert, Orpheum, Canton, O.
De Muths, The, 26 Central, Albany.
Devine, Doc, Ashland Hotel, Phila.
De Vay & Miller, 209 E. 14, N. Y.
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Dreano, Josh., Revere House, Chicago.
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Duncon, Tom, Ringling Bros., C. R.
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Dupree, George & Libby, 228 W. 25, N. Y.
Dupree, Jeanette, 164 Fulton, Brooklyn.
Dutons, Three, Ringling Bros., C. R.

E

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Eckhoff & Gordon, East Haddam, Conn.
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Edmonds & Haley, 308 E. 60, Chicago.
Edmonds & Haley, 308 E. 60, Chicago.
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Fields, Will H., O. H., Clarkburg, W. Va.

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G

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EVERYBODY NOTICE

The Ontario Humming Bird Mining Co.

The Idaho Springs "Siftings News," May 23, '08:

"Richard F. Staley, manager of the Ontario Humming Bird Mining Co., located up Soda Creek, is well satisfied with the progress being made in the development of the property and the showing that is revealed as work proceeds. The development has been going on in an active but modest manner, for he does not believe in 'hot air' methods. The vein on which the company is working is ten feet in width and the walls have not yet been reached. He can get assay of fabulous amounts, but he is not banking such, as his idea is to get large quantities of medium grade and profitable shipping ore, and this he is confident he will have. His tunnel is headed towards the Lexington and Little Richard companies and ahead is an immense porphyry dyke as is shown on the Daniel Webster that is owned by G. W. Stevens and is near the Humming Bird group. The manager is developing this property in a systematic, business-like and practical manner and one that must commend itself to the stockholders."

Our getting marvelous assays became known through some unknown source. The editor of the "Siftings" asked my permission to publish same. As I considered the interests of our company would be best served by belittling or withholding any news that might excite prospectors at present, I suppressed the publication of our High Grade Assays. VARIETY (May 23) mentioned two of them.

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No. 119. A Weekly Word with WILL the Wordwright.

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Lloyd, Herbert, 29 Wellington, Strand, London.
Loder, Chas. A., Rose Lawn, Arcola, Pa.
Lola, 100 W. 86, N. Y.
Lomson, Willard, 228 Montgomery, Jersey City.
Long, John, Family, Erie, Pa., indef.
Long, Frank L., 422 No. Anderson, Elwood, Ind.
Lorraine, Oscar, 1553 Broadway, N. Y.
Lovitts, The, 314 Beverly Rd., Brooklyn.
Loward, A. G., Barnum & Bailey, C. R.
Lowe, Musical, National, San Francisco.
Lowry, Mr. & Mrs. Ed., 44 E. Cross, Baltimore.
Lucas, Jimmie, Ingersoll, Des Moines, Ia.
Lackie & Yeast, 388 Sumner, Brooklyn.
Luce & Luce, 22 Keith's, Cleveland.
Lucier, Marguerite, Quincy Adams Sawyer Co.
Luciers, Fron, Onset, Mass.
Lucy & Lucier, 1559 Marion, Denver.
Luigi Picaro Trio, 460 Adolph, Brooklyn.
"Luis Kink," 14 Marlborough Rd., London, Eng.
Lute Bros., 13 Grant, Corona, N. Y.
Lukes & Reading, Pa.
Lynton, Chris, Empire, Los Angeles, indef.
Lyons & Cullum, 217 W. 10, N. Y.

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Macarte Sisters, 14 Wonderland Pk., Minneapolis.
Mab, Queen, 5135 Chancellor, Phila.
Mack, Billy, 208 Third, N. Y.
Mack Wilbur, Orpheum, Los Angeles.
Mack & Douglas, 1553 Broadway, N. Y.
Mac Fadyen and Mac Fadyen, 318 So. 5th, B'klyn.
Madden, Fitzpatrick & Co., 1508 Broadway, N. Y.
Madden, Joseph, 189 W. 47, N. Y.
Madcaps, Winkler's, 104 E. 14, N. Y.
Mac Donough, Ethel, 68 W. 107, N. Y.
Mac Dell & Corbley, 116 Howard, Buffalo.
"Madie," 408 W. 51, N. Y.
Makarenkos Duo, 308 E. 8, N. Y.
Malchow, Geo., Bijou, Oshkosh, Wis., indef.
Manning & Wise, 355 Bedford, Brooklyn.
Manley & Sterling, Box 57, Kingsville, Ont., Can.
Manley & Norris, 517 Walnut, Hamilton, O.
Manhattan Banjo Trio, 413 W. 156, N. Y.
Mantell's Marionettes, Luna Pk., Seattle.
Marabini, Luigi, Lyric, Lincoln, Neb.
Mardo Trio, Ringling Bros., C. R.
Marguerite & Hanley, Ringling Bros., C. R.
Marion & Pearl, Clifton Hotel, Clifton, N. J.
"Martha," 215 E. 86, N. Y.
Marlowe, Plunkett & Co., 27 Gaylord, Dorchester.
Marnello, Mornitz Troupe, Ringling Bros., C. R.
Marsh, Joe, 5122 Lucas, St. Louis.
Marshall, Bert, 238 Spicer, Akron, O.
Martin, Al., Lyric, Batavia, N. Y.
Martin & Crouch, Central Pk., Trinidad, Col.
Martin, Dave & Percie, 3950 Indiana, Chicago.
Martynne, C. B., Orpheum, Leavenworth, indef.
Marty, Joe, 1623 Hancock, Brooklyn, N. Y.
Maryinez, The, Palace, Shreveport, La.
Mario Trio, 62 E. 8th, N. Y.
Marron, Lena, Barnum & Bailey, C. R.
Mary & Petroff, Barnum & Bailey, C. R.
Mason & Bart, Victory House, Chicago.
Mason & Doran, Sheedy's, Fall River.
Mason & Shannon, 1061 Lexington, N. Y.
Mason, Wm. A., Minerva Hotel, Phila.
Masquerade Sisters, Three, 9-23, Chicago.
Mathieson, Walter, 902 W. Ohio, Chicago.
Mathieson & Jacard, 92 W. Ohio, Chicago.
Maxwell and Dudley, 108 W. 96, N. Y.
May, Arthur O., P. O. Box 523, Horman, Okla.

Biograph

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 McCabe & Peters, Richmond Hotel, Chicago.
 McCann, Geraldine, & Co., 706 Park, Johnstown.
 McCarthy, Myles, Green Room Club, N. Y.
 McCarvers, The, 2833 Dearborn, Chicago.
 McConnell & Simpson, 2706 E. 8, Kansas City.
 McCoy, Nellie, 557 W. 124, N. Y.
 McGarry & Doyle, 901 Missouri, Toledo.
 McGee Davenport Troupe, Haguenack-Wallace.
 McCullough, Walter, Alexander Hotel, Chicago.
 McCune & Grant, 3 Banton, Pittsburg, Pa.
 McFarland, Frank, 311 W. 142, N. Y.
 McCauley, Joe, Wonderland, Minneapolis, Indef.
 McGinnia Bros., 75 Bradford, Springfield, Mass.
 McGloin & Shelley, Crystal, St. Joe, Mo.
 McGrath & Paige, 86 Wash., Middletown, Conn.
 McGregor, Lulu, Grand, Altoona, Pa., Indef.
 McLaughlin, L. Clair, Sheridanville, Pa.
 McNally Bros., Ringling Bros., C. R.
 McNaughtons, The, Majestic, Chicago.
 McPhee & Hill, 238 W. 26, N. Y.
 McWilliams, G. R., Shea's, Buffalo.
 Meaney, Lottie, & Co., 7 Elm, Charlestown, Mass.
 Meats, Chas. E., 2925 N. 13, Kansas City.
 Melville & Higgins, 272 So. 2d, Brooklyn.
 Melrose, William, Barnum & Bailey, C. R.
 Melroy Trio, 97 Park, Chicago.
 Menstians, The, Barnum & Bailey, C. R.
 Monstier, Clowen L., Ringling Bros., C. R.
 Mercer, John, Ringling Bros., C. R.
 Merritt, Raymond, Indef.
 Merriman Sisters, 912 Bellefontaine, Indianapolis.
 Meers Sisters, Barnum & Bailey, C. R.
 Metsettles, Ten, Barnum & Bailey, C. R.
 Mesano Troupe, Campbell Bros., C. R.
 Miesackoff & Sanders, Britannia Pk., Ottawa.
 Misco, Al., Ringling Bros., C. R.
 Mignon, Helene, Empire, St. Paul, Indef.
 Milvo Bros., Ringling Bros., C. R.
 Millman Trio, Folies Marigny, Paris.
 Miller, Jack, 1872 No. Humboldt, Chicago.
 Miller, John, Ringling Bros., C. R.
 Miller, Elizabeth, 1728 W. 81 Pl., Cleveland.
 Mills, Grace, Phillips, Richmond, Ind., Indef.
 Mills & Lewis, 114 E. 11, N. Y.
 Mills & Morris, Clarendon Hotel, N. Y.
 Miletts, The, Ringling Bros., C. R.
 Milmars, he, Princess, Columbus, O.
 Mimic Four, East End Pk., Memphis.

Miner, Coleman & Co., 201 W. 130, N. Y.
 Mitchell & Cain, 611 Sterling Pl., Brooklyn.
 Mitchell & Cair, Touring Eng. and Provinces.
 Mitchell Sisters, Monarch, Lawton, Okla., Indef.
 Mitchell & Quinn, 20 Bay 26, Bensonhurst, L. I.
 Monroe, George, 1553 Broadway, N. Y.
 Monshans, The, Fair View, Sturbridge, Mass.
 Montrose, Louise, 450 So. First, Mt. Vernon, N. Y.
 Montagne's Cockatoos, 54 W. 26, N. Y.
 Montgomery, Geo. P., Lyric, Hot Springs, Indef.
 Montgomery & Moore, 1009 Buttonwood, Phila.
 Monray, 814 Western Ave., Allegheny, Pa.
 Mooney, Harry J., Barnum & Bailey, C. R.
 Mooney & Holbein, Lower, Blackpool, Eng.
 Morris, Leon, San Souci Pk., Chicago, Indef.
 Morris & Hemingway, Family, Washington, O.
 Morton, Fred W., Washington, Spokane.
 Mora, Silent, 112 Charles, Allegheny, Pa.
 Moore & McGarry, 48 Wyckoff, Brooklyn.
 Moore, Marjorie, Vandeville, Bismark, N. D.
 Moore, Tom, Auditorium, Chicago, Indef.
 Moorehead, Harry (Dreamland), Norfolk, Va.
 Morgan & Chester, 1553 Broadway, N. Y.
 Morse, Ben, 1533 Broadway, N. Y.
 Morelle, Marie, 1807 1/2 Main, Parsons, Kas.
 Morrison, Geo. N., E. 98th and Ave. E., Brooklyn.
 Morse, Billy, Anheuser's, Aberdeen, Wash., Indef.
 Morton, James J., 147 W. 45, N. Y.
 Morton & Elliott, Moss & Stoll Tour, Indef.
 Mosarts, The, Bijou, Duluth.
 Muller, Chum & Muller, Fountain Ferry Pk., Louisville.
 Munger, Mort. M., Frankfort, Ind.
 Murphy & Andrews, 116 Washington Pl., N. Y.
 Murphy & Palmer, 309 3d Ave., N. Y.
 Murphy & Willard, 605 No. 7th, Philadelphia.
 Murray, Wm. W., 223 E. 14, N. Y.
 Murray, Eddie, Fischer's, Los Angeles, Indef.
 Murtha, Lillian, 211 E. 10, N. Y.
 Musketeer Quartette, Brockton, Mass., Indef.

Narelle, Marie, Christ Church, New Zealand.
 Nawn, Tom, & Co., 420 W. 52, Phila.
 Needham & Wood, 143 W. 36, N. Y.
 Nellis, Neil & Chapman, 1652 E. Main, Rochester.
 Nelson-Farnum Troupe, 3141 Beverly rd., Br'klyn.
 Nelson, Katherine, 10 Howland, Roxbury, Mass.

Nelson & Egbert, 483 Atlantic, Pittsburg.
 Nelson, Tony, Free, Germany.
 Nelson Bros., Star, Torontum, Pa.
 Netzer, Herman, 308 Livingston, N. Y.
 Nevada & Eden, 235 W. 43, N. Y.
 Nevaros, Four, Barnum & Bailey, C. R.
 Newell & Niblo, Pavillon, New Castle, Eng.
 Newsomes, Four, Barnum & Bailey, C. R.
 Niblo & Spencer, Porter's Corner, Saratoga, N. Y.
 Nichols & Hogan, 1544 Broadway, Brooklyn.
 Nickel, Earl, Orpheum, Milwaukee.
 Night With the Poets, Shea's, Buffalo.
 Nolan, Irvin, 415 N. Madison, Peoria, Ill.
 Norman's Juggling Six, 5804 Marshfield, Chicago.
 Noble & Brooks, Sherman House, Mt. Clemens, Mich.
 North, Bobby, 45 W. 116, N. Y.
 Notes, Musical, Irwin, Goshen, Ind., Indef.
 Nugent, J. C., Family, Butte.
 Nugent, Wm. F., 11 W. 118, N. Y.

O

O'Brien-Havel, 616 52, Brooklyn.
 Odell & Hart, 2663 Strand, Green Lake, Wash.
 Odell & Kinley, 3405 Collingwood, Toledo.
 Ogden, Helen, 279 Clybourne, Chicago.
 Okabe Family, Empire, London, Indef.
 O Lora Trio, 55 Lincoln Pk. Bvd., Chicago.
 Olivers, Three, 213 Lincoln, Chicago.
 Olivette, 225 Pacific, Brooklyn.
 "Onetta," Park Hotel, Port Chester, N. Y.
 Onthank & Blanchetto, P. O., Boston, Mass.
 O'Neill Trio, Majestic, Denver.
 O'Neill & Mack, 623 W. Pratt, Indianapolis.
 O'Neill, W. A., Orpheum, Oakland, Indef.
 Olifans, Three, 711 Orchard, Chicago.
 O'Regan, Box 305, Ottawa, Can.
 Orth & Ferry, 15, Majestic, Chicago.
 Otto Bros., 10 Howland, Roxbury, Mass.
 Owens, Billie & May, 1421 Adams, N. S., Pittsburg.

P

Payton & Baso, 450 6th Ave., N. Y.
 Pacheco Family, Barnum & Bailey, C. R.
 Paddock, O. D., Orpheum, Virginia, Minn.
 Pamahasika, Pro., Convention, Frostberg, Md.

Palfrey & Hoffer, 51 Broadway, Providence.
 Palmer Sisters, 645 Hart, Brooklyn.
 Palmer, T. P., 925 So. 12, Springfield, Ill.
 Parlsian Grand Opera Co., 636 Lexington, N. Y.
 Parks, Dick, 1266 E. 25, Los Angeles.
 Patty Bros., Ringling Bros., C. R.
 Paul & Healey, 10 So. 20, Phila.
 Paulinetti & Piquo, 242 Franklin, Phila.
 Pendletons, The, 135 Pittsburg, New Castle.
 Pero & Wilson, 335 Temple, Washington, O.
 Pederson Bros., Electric Pk., Kankakee, Ill.
 Pelots, The, 161 Westminster, Atlantic City.
 Pepper Twins, Lindsay, Ont., Can.
 Perkins, David F., 222 Eastern, Portland, Me.
 Perkins, Walter E., 208 American Bldg., Seattle.
 Perry, Frank L., 747 Buchman, Minneapolis.
 Peters, Phil & Nettie, 107 E. 31, N. Y.
 Personi, Camille, Electric Pk., Kankakee, Ill.
 Petching Bros., 16 Packard, Laymansville, R. I.
 Philbrooks & Reynolds, 220 E. 78, N. Y.
 Phillips & Farlardeau, 316 Classon, Brooklyn.
 Phillips Sisters, Dorney Pk., Allentown.
 Phillips, J. H., 1553 Broadway, N. Y.
 Piercy & Fula, 1926 Paterson, Baltimore.
 Plicer, Harry, Coliseum, Seattle.
 Polner's Three, 985 Berri, Montreal.
 Posner, Allan H., 436 Central Park W., N. Y.
 Potter & Harris, 701 Leland, Chicago.
 Powers Bros., 15 Trask, Providence.
 Power, Coletta & Co., 1 1/2 Rockville pl., Brooklyn.
 Powers, Mr. & Mrs., 357 W. 30, N. Y.
 Prance, Trio, 847 W. 40, N. Y.
 Price, John R., & Co., 211 E. 14, N. Y.
 Prices, The Jolly, Empire, New Glasgow, N. S.
 Primrose, Fred, 376 Wallabout, Brooklyn.
 Proslit Trio, Ringling Bros., C. R.
 Posty's Musical Co., Riverside Pk., Boise, City.
 Pryora, The, 80 No. Main, Providence.
 Psycho, Mlle., Gen. Del., Kansas City.
 Punks, Two, 8 Highland Pk., St. Louis.
 Pudge & Emmett, 464 Blewett, Seattle.
 Pullen, Louella, 194 Jefferson, Trenton.

Q

Quaker City Quartette, Keith's, Phila.
 Quig & Mack, 115 E. 14, N. Y.
 Quigg & Nickerson, Family, Williamsport, Pa.

WHO MADE THE BIG HIT AT THE FIFTH AVE. THIS WEEK?

ELTINGE

ANSWER: Hammerstein's Roof next week (June 8)

Miss LUCY WESTON

THE DAINTY ENGLISH COMEDIENNE

STARRING IN THE F. ZIEGFELD, JR. "Follies of 1908"

SINGING

"Keep Your Feet Close Together" "Be Good" "If There Hadn't
(AS YOU WALK DOWN THE STRAND)
"My Husband's Left Me Again" Been an Apple on the Tree"

NOTICE to Artists, Managers. The performing rights of Miss Lucy Weston's songs are her exclusive property, and may not be sung in any theatre without her permission, either straight or under the guise of alleged imitations.

Published by FRANCIS, DAY & HUNTER, 1364 Broadway, NEW YORK

Gus Edwards Says:

That everything in the way of "kid" talent has been flooding the Gus Edwards Offices applying for positions in "School Days," the three-act musical comedy which is soon to go out. The show is scheduled to open at Atlantic City on August 15th, and a song that will probably take the place of "School Days" in the heart of the American public will be Cobb and Edwards' new song, "Sunbonnet Sue," which will be published by the "House of Kid Songs" (this time), Gus Edwards Music Publishing Company, 1512 Broadway, New York City.

P. S.—Look out, kids, the kidnapers are in town.

MORE P. S.—Watch the later announcements in this paper about Adolph Zink, Gus Edwards' new vaudeville star, who will be featured in a novel musical act, entitled "The Little Romeo."

R

Rainbow Sisters, Princess, Cleveland.
Radford & Valentine, Vaudeville Club, London, Eng.
Raleigh & Harrington, 233 Winter, Hagerstown.
Ralston & Son, Box 641, Patchogue, L. I., N. Y.
Rastus & Banks, Middlesex, London, Eng.
Rawls & Von Kaufman, Lakeside Pk., Joplin, Mo.
Rawson & June, Phoenix, N. Y.
Raymond, Ruby, K. & P., Newark.
Raymond & Hall, 6239 Loomis, Chicago.
Raymond & Harper, 6406 Lexington, Cleveland.
Raymond & Hess, 1553 Broadway, N. Y.
Rayno's, Al., Bull Dogs, Sharptown, Ind.
Razaf, The, 4503 No. 20, Phila.
Raymond, Fredericks, 16 E. 88, N. Y.
Reed & St. John, 454 Manhattan, N. Y.
Regal Trio, 116 W. Washington Pl., N. Y.
Reid Sisters, 53 Broad, Elizabeth.
Reid, Lillian, & Co., 272 E. 35, Chicago.
Reed & Earl, Crystal, Frankfurt, Ind.
Reed, John F., South Milford, Ind., indef.
Reed, Harry L., Washington, Buffalo, indef.
Remington, Mayme, Grand Hotel, N. Y.
Renee Family, Spring Brook Casino, So. Bend.
Reno & Bigar, Barnum & Bailey, C. R.
Renshaw, Bert, Majestic, La Salle, Ill., indef.
Reynard, A. D., Alf. T. Wheeler's, C. R.
Rhodes & Engel, 223a Chaucey, Brooklyn.
Rice, Al., 262 Springfield, Newark.
Rice & Cohen, K. & P., 125th St., N. Y.
Rice, Fanny, 340 Lafayette, Brooklyn.
Rice, True, 1223 State, Milwaukee.
Rice & Elmer, Nipmuc Lake Pk., Uxbridge, Mass.
Rich Duo, Whites, Green Bay, Wis.
Richards, Chris, 15, K. & P., 125th St., N. Y.
Richardson, Lander, Farm No. Carver, Mass.
Riccoboni's, Horace, Ringling Bros., C. R.
Richards & Grover, Orpheum, Rockford, Ill.
Rinaldos, The, 1844 So. High, Columbus, O.
Ring & Williams, 102 Liberty, Baltimore.
Rio, Adolph, 222 E. 14, N. Y.
Ritter & Foster, Lyric, Liverpool.
Rivards, Thre, 338 Scribner, Grand Rapids.
Roattino & Stevens, Majestic, Chicago.

Roberts, Signa, Dreamland, Travers City, Mich.
Robinson & Grant, 200 8th Ave., N. Y.
Roberts, C. E., Grand Hamilton, O.
Robinson, Alice, 457 Orchard, Chicago.
Rohy, Dan, 1553 Broadway, N. Y.
Roche, La Belle, Mile., Ringling Bros., C. R.
Rock & Fulton, Alhambra, N. Y.
Rockaway & Conway, Orpheum, San Francisco.
Roethig, Henry, St. Charles Hotel, Chicago.
Rogers & Evans, 1624 Arlington, Dayton, Ia.
Rogers, Mr. & Mrs., Lakeside Pk., Dayton, O.
Rouallos, The, 63 No. State, Chicago.
Rottare, 28 W. 33, N. Y.
Romany, Rye, String Quartette, 78 Pekin, Prov.
Rome, Mayo & Joliet, 220 W. 38, N. Y.
Romola, Bob, Bijou, Dayton, Ia., indef.
Rooder, Katie, 607 Patterson, Baltimore.
Romanoffs, The, Fairview Pk., Dayton, O.
Rooney Sisters, 607 N. Patterson Pk., Baltimore.
Ross Sisters, 65 Cumerford, Providence.
Ross & Lewis, Hippo., Lancaster, Eng.
Ross & Vack, 11 W. 114, N. Y.
Ross, Jack, 67 E. 104th, N. Y.
Rosales, Wonderland Pk., Wichita, Kas.
Routley, Jack, Air-Dome, Leavenworth, Indef.
Rowland, 127 W. 27, New York.
Royal Musical Fire, 849 So. 9, Brooklyn.
Royce Bros., 874 N. Randolph, Phila.
Ryno & Emerson, Continental Hotel, Chicago.
Russell & Davis, Idle Hour, Atlanta, Indef.
Ryan & Richmond, Vaudeville, Sayville, L. I.
Ryan, Sam, & Co., 1558 Broadway, N. Y.
Ryan & White, 504 E. 163, N. Y.
Ryan, Zorella & Jenkins, Barnum & Bailey, C. R.

S

Samuels, M., Majestic, Lexington, Ky.
Sabine & Mile, Vera, 737 De Kalb, Brooklyn.
Sada-Carmen Sisters, Barnum & Bailey, C. R.
Salamonski, E. M., Prof., Barnum & Bailey, C. R.
Sanford & Darlington, 2422 So. Adler, Phila.
Sampson & Douglas, Crystal, Denver, Indef.
Samson, Doc, Coburn Greater Minstrel.
Santoro & Marlow, Bijou, Bellefonte, O.
Saxton & Somers, Capitol Hotel, N. Y.
Schade, F., Ringling Bros., C. R.
Schmidt, George, Alcazar, New Castle, Ind., indef.
Shae, Percy James, 5409 3d, Brooklyn.
Schuster, Milton, Palace, Boston, Indef.
Scott, Edouard, Grand, Reno, Nev., indef.
Seabury & Wilkie, 187 Madison, Paterson.
Sears, Gladys, Darney Pk., Allentown, Pa.
Sears, London Coliseum, London, Eng.
Segulin, Wood, Eugenia, 2814 Hollywood, Toledo.
Semon, Chas. F., K. & P. 5th Ave., N. Y.
Semon Trio, Revere House, Chicago.
Seymour, O. G., Coliseum, Danville, Ill.
Seymour Sisters, 1940 Nicholas, Phila.
Seymour & Nester, 351 St. Nicholas, N. Y.
Shadie, Frank, Ringling Bros., C. R.
Shannons, Four, Saratoga Hotel, Chicago.
Sharpe, Dollie, Family, Pottsville, Pa., indef.
Sharrocks, The, 20 Ravine, Rochester.
Shaw & Shaw, Empire, Nestville, N. S.
Shaw, Aerial, Ringling Bros., C. R.
Shayne & King, 119 E. 14, N. Y.
Sherman & Fuller, 853 N. 8, Reading, Pa.
Sheer, Bessie, 212 Woodward, Detroit.
Shipp, Julia, & Edward, Barnum & Bailey, C. R.
Shirhart, Anson, Crystal, Indef.
Shoer, Willie, 226 E. 39, N. Y.
Sie Hasan Ben Ali, Luna Villa, Coney Island.
Stimms, The Mystic, Box 360 Dobbs Ferry, N. Y.
Stelnert & Thomas, 120 W. 135, N. Y.
Siegrista, The, Sells-Floto C. R.
Sildman, Sam, 6111 Quincey, Cleveland.
Sildone, & Kellie, 424 E. Chicago Ave., Chicago.
Silver Stars, 51 Hanover, Boston.
Simmons, Musical, 204 E. 82, N. Y.
Siney's Dogs & Cats, 101 W. 40, N. Y.
Smiths, Aerial, Ringling Bros., C. R.
Smith Bros., 66 Hawthorne, Hartford.
Smedley & Arthur Co., 231 W. 38, N. Y.
Smedley & Arthur Co., 158 Arnold, Providence.
Snyder & Buckley, Kelth's, Boston.
Soper, Bert, Star, Altoona, Pa., indef.

Somers & Storke, 7 Airdome, Cedar Rapids.
Souder, Pearl, Ringling Bros., C. R.
Spaulding & Dupree, Box 285, Rockland, N. Y.
Spears, Bert, Kelth's, Pawtucket, R. I.
Spears, Bert, Melrose, Highlands, Mass.
Spencer, Lloyd, Lyric, Houston, Indef.
Spissel Bros. & Mack, Hammerstein's, N. Y.
Sprague & Dixon, 506 Mt. Hope Rd., Cincinnati.
Stafford & Stone, 624 W. 138, N. Y.
Stanford, Billy, Airdome, Cairo, Ill.
Stanley, B., Barnum & Bailey, C. R.
Stanley & Scanlon, Orpheum, Alberta, Canada, indef.
Stanton & Sandberg, 711 Orchard, Chicago.
Stelnert, Thomas, Trio, 471 Lenox, N. Y.
Sterling, Kitty, & Nelson, 1305 No. 12, Phila.
Stearns, Al., Pappa's Casino, No. Beach, L. I.
Stevens, E. J., 155 3d, Brooklyn.
Stevens & Boehm, 325 E. 14, N. Y.
Stewart & Desmond, 147 W. 142, N. Y.
Stephens, Harry, 242 W. 43, N. Y.
Stickner, Emma, Ringling Bros., C. R.
Stickney, Miss R., Barnum & Bailey, C. R.
Stickney's Pony and Dogs, Hempstead, L. I.
Stickney, Robert, Ringling Bros., C. R.
Stirk & Dan, 23 Hancock, Brooklyn, Mass.
Stoddards, The, Star, Carnegie, Pa.
Stone, Wizard, Hippodrome, London.
St. Elmo, Leo, 1553 Broadway, N. Y.
St. Onge Bros., 22 Portland, Worcester.
Strickland, E. C., 203 Elliott, Buffalo.
Stutzman & May, 1583 Broadway, N. Y.
Stuart & Keeley, 822 College, Indianapolis.
Stuart, J. Francis, 214 No. 8, Philadelphia.
Sullivan, W. J., Bijou, Jamestown, N. D., indef.
Sullivan Bros., 6 So. High, Milford, Mass.
Sully & Phelps, O. H., Marquette, Mich.
Summers & Winters, 2329 Prairie, Chicago.
Sunny South, Empire, New Cross, Eng.
Sutcliffe Troupe, Palace, Bath, Eng.
Sweet, Eugene, 25 Cherry, Providence.
Sweeney, John S., 452 Turner, Allentown, Pa.
Swor Bros., 713 W. 62, Chicago.
Sybow, Barnum & Bailey, C. R.
Symphonica Musical Trio, 26 N. Jefferson, Dayton.

T

Tanean, 10 Central, Brooklyn.
Tanean, Felix & Claxton, 331 E. 93, N. Y.
Tanka, Ringling Bros., C. R.
Taylor, Tell, La Salle, Chicago, Indef.
Tegge & Daniel, 2148 No. Robey, Chicago.
Tempest Trio, 124 Boneau, Jersey City.
Thayer, Joe, Ashmont House, Lynn.
The Quartette, 1553 Broadway, N. Y.
Thomas, David, care of Moyer, Atlanta.
Thompson, Harry, 112 Covert, Brooklyn.
Thompson Sisters, Elite, Rock Island, Ill., indef.
Thorne, Mr. & Mrs., Luna Park, Buffalo.
Thornton, Geo. A., 1133 Broadway, N. Y.
Tiddewinks & Dugan, 503 Hudson, N. Y.
Tierney, Belle, 74 N. Main, Woonsocket, R. I.
Tierney & Odell, 208 American Bk. Bldg., Seattle.
Tinney, Frank H., 812 Moore, Philadelphia.
Toledo, Sydney, Bayside, L. I.
Toys, Musical, Bradford, Pa.
Trainer & Dale, 1553 Broadway, N. Y.
Travers, Roland, Orpheum, Rockford, Ill.
Trillers, The, Rock Spring Pk., Liverpool, O.
Troubadours, Three, 226 Park, Newark.
Truedell, Mr. & Mrs., 509 W. 150, N. Y.
Trocadere Quartet, Robinson Pk., Ft. Wayne.
Turner, Bert, Le Roy, Minn.
Turnour, Jules, Ringling Bros., C. R.
Turpin, Ben, 810 E. Superior, Chicago.
Tyce, Lillian, 733 Mt. Prospect, Newark.
Tyroleans, Rainer's, The Oaks, Portland, Ore.

U

Ullrich, Fritz, 206 W. 44, N. Y.
Urma Sisters, Barnum & Bailey, C. R.
Usher, Claude & Fannie, 38 Henry, Jersey City.
V
Vardman & Johnson, 690 Orchard, Chicago.
Vardon, Perry & Wilbur, Cascade Pk., New Castle, Pa.

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Valadons, Thre, 65 Summer, Central Falls, R. I.
Valdare, Bessie, 78 W. 85, N. Y.
Valoise Bros., 500 Fairfield, Bridgeport.
Valveno & La More, 20, Tacoma, Boston.
Van Dieman Troupe, Hagenbeck-Wallace, C. R.
Van Eppeas, Jack, 15 W. 64, N. Y.
Van Cleve, Denton & Pete, 236 E. 14, N. Y.
Van Dorn & McGill, 241 Henward, Brooklyn.
Van, Miss M., Ringling Bros., C. R.
Vasco, June 1, Empire, London, Eng.
Veda & Quintarow, Globe Hotel, Belaire, O.
Vednars, The, 749 Amsterdam, N. Y.
Verdi Musical Four, 46 W. 28, N. Y.
Vermette-Carpotte Trio, 451 Breboeuf, Montreal.
Verna, Belle, 335 Beacon, Somerville, Mass.
Viola & Bro., 123 Montauk, Brooklyn.
Viola & Engel, 228 Chaucey, Brooklyn.
Von Dell, Harry, 1553 Broadway, N. Y.
Vynos, The, 366 W. 81, N. Y.

W

Wade & Reynolds, Masonic, Louisville, Indef.
Walters, Harry, 1553 Broadway, N. Y.
Warren & Faust, Majestic, Evansville.
Wagner & Gray, 26 Farragut, Chicago.
Wahlund, Tekela Trio, 205 W. 22, N. Y.
Walke, Willie, 2214 Adams, St. Louis.
Waldorf & Mendes, 110 Green, Albany.
Walker & Magill, 102 7th Ave., New York.
Walker, Nella, 8, Orpheum, Los Angeles.
Walton, Fred, St. James, L. I., indef.
Ward, Billy, Myrtle Ave., Brooklyn.
Wards, The, Ringling Bros., C. R.
Warner, Stanley M., 126 W. 112, N. Y.
Watson & Little, 301 W. 118, N. Y.
Ward Trio, 640 82, Milwaukee.
Warner & Lakewood, 1553 Broadway, N. Y.
Washer Bros., Oakland, Ky.
Waterbury Bros. & Tenny, K. & P., N. Y.
Watson, Sammy, 8, Chase's, Washington.
Webb, Harry L., Beatrice, Neb.
Webb, Horace, Norris & Rowe, C. R.

4-NIGHTINGALES-4 "AFTER SCHOOL"

Entire New Act! All Boys!!

Henderson's, Coney Island, this week (June 1)

Management MINNIE MARX

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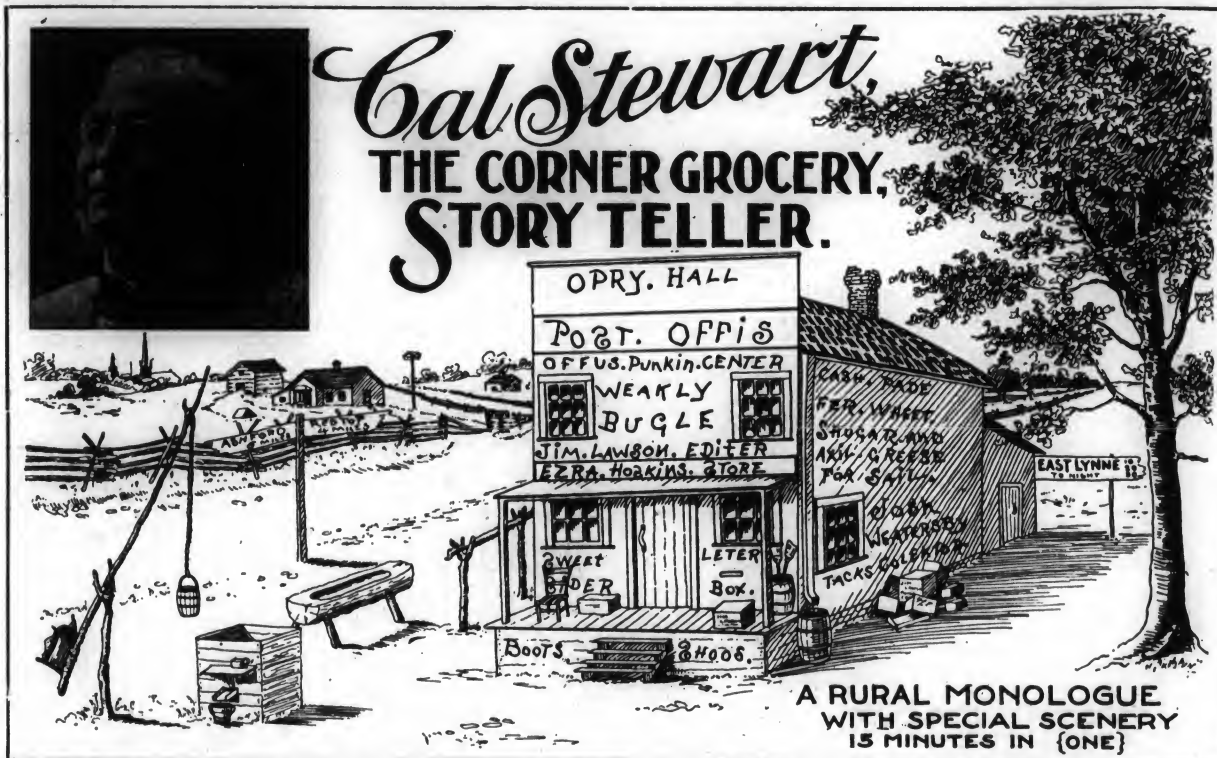
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THE "DAINTY" Comedienne
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Thanks to the United Booking Offices prolonging my engagements until July 12th. Sorry to have to refuse offers to stay longer; must positively sail July 15th. Shall return in September to commence rehearsals for KLAU & ERLANGER and FLO ZEIG-FELD'S new production, "BONNIE BELLES OF SCOTLAND," by GEORGE M. COHAN and J. J. McNALLY, at the New York Theatre. Many thanks for the many congratulatory cables and telegrams from my friends. Communications care TOM McNAUGHTON en route.

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 Wentworth, Rose, Ringling Bros., C. R.
 Wentworth, Vesta & Teddy, 200 Pratt, N. Y.
 Werden & Taylor, K. & P. 125th St., N. Y.
 West & Benton, Oak Park, Sacramento, Indef.
 Wesley & White, Smith Ave., Corona, L. I.
 Weston, Sam, 10 E. 111, N. Y.
 Wheeler Children, 2514 No. 25, Philadelphia.
 Whalley & Whalley, Box 202, Fitchburg, Mass.
 Wheeler, Little Children, 2514 No. 25, Phila.
 Wheelers, The, 1553 Broadway, N. Y.
 Wheeler & Rosey, 16 So. Clark, Chicago.
 Whelan & Searles, 1520 Glenwood, Phila.
 White Hawk, 750 Westchester, N. Y.

White & Stuart, S. G. O. H., Pittsburg.
 Whitman, Frank, 133 Greenwich, Reading.
 White, Ed. B., & Rolla, Orpheum, Bisbee, Ariz.
 Whittle, W. E., 143 Hornblower, Belleville, N. J.
 Whitehead, Joe, 408 W. 33, N. Y.
 Wilder, Marshall P., 25 No. New Hampshire, Atlantic City.
 Willard & Bond, Fountain Ferry Pk., Louisville.
 Williams, Annie Leslie, 4224 Wabash, Chicago.
 Williams, Cow Boy, Litchfield, Conn.
 Williams, C. W., Richmond Hill, L. I.
 Williams & Mayer, 308 W. 55, N. Y.
 Williams & Weston, 208 State, Chicago.
 Wilson, Tony, Heloise & Armorer Sisters, 1 Prima rd., Brixton, London, S. E., Eng.
 Wilson, Alf. & Mabe, 256 W. 37, N. Y.

Wilson Brothers, 1806 So. 6, Maywood, Ill.
 Wilson, Raleigh, Campbell Bros., C. R.
 Winchester & Edwin, Bijou, Green Bay, Wis.
 Winchman, V. F., 201 E. 14, N. Y.
 Winkler & Kress, Lakemont, Altoona, Pa.
 Winslow, W. D., Barnum & Bailey, C. R.
 Winston's Seals, 2416 W. Conry, Richmond.
 Wise, Jack, 39th St., Pittsburg.
 Wood Bros., 207 E. 14, N. Y.
 Wood & Woods, Ringling Bros., C. R.
 Wood, Ralph, Lyric, Ft. Smith, Ark., Indef.
 Woodford & Marlborough, O. H., Clarksburg, W. Va.
 Wordette, & Estelle & Co., Myers Pk., Canton, O.
 Work & Ower, Keith's, Cleveland.
 Wolfe & Vaughan, 610 Third, E. Cedar Rapids, Ia.

Wolford & Stevens, Crystal, Knoxville, Tenn.
 Wormser Tots, 502 W. 3, Davenport, Ia.
 Wormwood, Prof., Barnum & Bailey, C. R.
 World & Kingston, Orpheum, San Francisco.
 Worthley, Minthorne, 125 Lexington, N. Y.
 Wotan, Barnum & Bailey, C. R.
 Woulf, Edward, Barnum & Bailey, C. R.
 Wulz, Mme. E., Barnum & Bailey, C. R.
 Wurnell, Arnold B., 617 McDonough, Sandusky, O.
 Wynn & Lewis, 1553 Broadway, N. Y.

Y

Yackley & Bunnell, R. F. D. No. 6, Lancaster.
 Yalto Duo, 229 W. 38, New York.
 Yamamoto Bros., Emerald, Adams Co., O.

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Going Back
June 18 to
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(With apologies to Miss Allee Lloyd's advert.)

(AND ALSO GRIMESBY)

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Irrick & Lalonde, J. W. Church, Adrian, Mich.
Jung America Quintette, 154 Clifton Pl., B'klyn.
Jung & De Vole, 8 Loaf 5, Evansville.
Jung & Brooks, Suffern, N. Y.
Jung, Dewitt C., & Slater, Majestic, St. Paul.
Jung & Manning, People's, Houston.
Jung, Ollie, & Bros., 58 Chittenden, Columbus.
Jutkey, Prince, Barnum & Bailey, C. R.

Z

da, All, Olympic, So. Bend.
Imloch & Co., 1080 62d, Oakland.
insigs, The, Alhambra, London, Eng.
iras, 4, 104 W. 40, New York.
well & Vernon Co., 141 E. 16, N. Y.
wh & Zech, Wheelers, C. R.
da, H. L., 211 E. 14, N. Y.
mo, Zemo Troupe, 671 Smith, St. Paul.
mo, Bob, 609 N. Wood, Chicago.
egier, N. C., Columbia, Knoxville, Indef.
omer, John, Pantages, Seattle.
bedi, Fred, 1481 Broadway, N. Y.

OUTES RECEIVED TOO LATE FOR CLASSIFICATION

lexia, Hammerstein's, N. Y.
noid & Felix, Family, Williamsport, Pa.
rales, Five Musical, Hammerstein's, N. Y.
ader, Lavelle Trio, Wonderland, Minneapolis.
artheley's Cockatoo, White City, Dayton, O.
eyer, Ben. & Bro., West Penn Pk., Greenburg, Pa.
oth & Gordon, Bijou, Valley City, N. D.
rsini Troupe, Hagenbeck-Wallace, C. R.
rtions, The, Hammerstein's, N. Y.
rton & Burton, Majestic, Pk., Ottawa, Ill.
smille Trio, Hammerstein's, N. Y.
rusa, Emma, K. & P. 5th Ave., N. Y.
lford, Billy S., Cliffords, Urbana, O.
lford, Lew, 123 Ave. C., N. Y.
le, Bert, Hagenbeck-Wallace, C. R.
mners, George, Barnum & Bailey, C. R.
rellis, Three, Hagenbeck-Wallace, C. R.
sly & O'Brien, Norumbega Pk., Boston.
san, Al., Barnum & Bailey, C. R.
navan, Emma, Hagenbeck-Wallace, C. R.
gener, Fred, Barnum & Bailey, C. R.
ber, Alsta, Hagenbeck-Wallace, C. R.
nlay & Burke, Colonial, N. Y.
oda, Four, Lasky's, K. & P. 5th Ave., N. Y.
rds, Four, Hammerstein's, N. Y.
rtuna & De Virne, Hagenbeck-Wallace, C. R.
ston & Greene, K. & P. 5th Ave., N. Y.
rl From Montana, Crescent, Nashville.
ldin, Horace, Hammerstein's, N. Y.
olman's Dog & Cat Circus, Hammerstein's, N. Y.
Jaddy, Crescent, Nashville.
Old Seville, 15, Majestic, Chicago.
scarys, Three Hammerstein's, N. Y.
nnard Bros., Hagenbeck-Wallace, C. R.
sogh & Francis, Alamo Pk., Cedar Rapids, Ia.
Bell Trio, Barnum & Bailey, C. R.
mbert, Maud, Cliffords, Urbana, O.
Pearl, Harry, Barnum & Bailey.
Pearl, Mr. & Mrs. Roy, Hagenbeck-Wallace, C. R.
toy Bros., Rock Spring Pk., E. Liverpool, O.
Croix, Paul, Hammerstein's, N. Y.
vingston, Cora, Hammerstein's, N. Y.
re Waltz, The, Colonial, N. Y.
ack, Chas. & Co., Colonial, N. Y.
adcape, Eight Original, Colonial, N. Y.

Malvern Troupe, Cliff Lake Pk., Dallas, Tex.
Marvin Bros., Winona Beach, Bay City, Mich.
Matsumoto & Agata, Hagenbeck-Wallace, C. R.
Maynard, Shorty, Hagenbeck-Wallace, C. R.
McDowell, Melbourne, & Trescott, Virginia Drew, Colonial, N. Y.
Meredith, E. E., Hagenbeck-Wallace, C. R.
Mico, Ida, Hagenbeck-Wallace, C. R.
Morgan, Beatrice, K. & P. 5th Ave., N. Y.
Morocco, Charles, Barnum & Bailey, C. R.
Nichols, Lew, Hagenbeck-Wallace, C. R.
Niles & Hart, Bijou, Green Bay, Wis.
Noblette & Marshall, Spring Rock, So. Bend, Ind.
Petroff, Mary & Clown, Barnum & Bailey, C. R.
Placerville, Stage, K. & P. 5th Ave., N. Y.
Reilly, Johnnie, Bijou, La Crosse, Wis.
Rowe & Clinton, Winona, Bay City, Mich.
Russell & De Virne, Hagenbeck-Wallace, C. R.
Rutherford, The, Hagenbeck-Wallace, C. R.
"Septette," 15, Spokane, Wash.
"Six Little Girls & Teddy Bear," Temple, Detroit.
Smiri & Kessner, Colonial, N. Y.
Stanta Bros., Barnum & Bailey, C. R.
St. Claire, Minnie, Collins Garden, Columbus, O.
Swan & Bamard, Orpheum, Brooklyn.
Tasmanians, Hagenbeck-Wallace, C. R.
"Ten Dark Knights," Spokane, Wash.
Thaleros, Hagenbeck-Wallace, C. R.
Tom Jack Trio, Orpheum, Brooklyn.
Welch, Ben, K. & P. 5th Ave., N. Y.
Williams & Walker, Orpheum, Brooklyn.
Williams Duo, Idle Hour, Dennison, Tex.
Williamson & Gilbert, Hagenbeck-Wallace, C. R.
Woodward, Ed. & May, Luna Pk., Chicago.
Abern, Chas. & Vesta, Tumbling Run Pk., Pottsville, Pa.
Americas Comedy Four, Bijou, Lansing, Mich.
Blanchard, Eleanor, Bijou, Winnipeg.
Brues, The, Carnival Pk., Kansas City, Kas.
Burns, Morris & Co., Luna Pk., Chicago.
Dare, Harry, Hazel Pk., Hazelton, Pa.
Deaves, Harry & Co., Automaton, Bergen Beach.
Everett, Gaynell, Lyric, Ft. Smith, Ark.
Field Boys, 62 E. 106, N. Y.
Ford, Famous Family, Tamasqua, Pa.
Gardner & Lawson, 1214 2d Ave., Nashville.
Godfrey & Henderson, Oak Summit, Evansville.
Gorman & Cushman, 203 E. 14, N. Y.
Goyt Trio, Idora Pk., Youngstown, O.
Grant, Burt & Bertha, 15, Carnival Pk., Kansas City, Kas.
Hyde, Mr. & Mrs. Robt., Auditorium, Coatesville, Pa.
Mullen & Corelli, Airdome, Cedar Rapids, Ia.
Rainbow Sisters, 15, Wheeling Pk., Wheeling, W. Va.
Ramsey Sisters, Bijou, Flint, Mich.
West & Benton, 550 Front, Buffalo.
Whitman, Frank, Keith's, Boston.
Winston's Sea Lions, Steeplechase Pk., Bridgeport, Indef.
Wolf & Zedella, Airdome, Houston, Tex.

CIRCUS ROUTES

Barnum & Bailey, June 6, Woonsocket, R. I.;
8-9, Providence; 10, Fall River; 11, Newport;
12, New Bedford, Mass.; 13, Brockton; 15,
Springfield; 16, Hartford, Conn.; 17, Water-
bury; 18, New Haven; 19, Bridgeport; 20, Dan-
bury; 22, Troy, N. Y.; 23, Utica; 24, Water-

town; 25, Syracuse; 26, Rochester; 27, Niagara Falls.
Buffalo Bill, June 16, Piqua, O.; 17, Coshocton;
18, Beaver Falls, Pa.; July 4, Hampden Pk., Springfield, Mass.
Hagenbeck-Wallace, June 6, Appleton, Wis.; 7-11, Ishpeming, Mich.; 12, Escanaba; 13, Iron Mountain; 15, Menominee; 16, Green Bay, Wausau, Wis.; 18, Rhinelander; 19, Ironwood, Mich.; 20, Ashland, Wis.; 21, Duluth, Minn.
Howe's, London, O. R., 6, St. Mary's Va.; 8, Moundsville; 9, Cameron; 10, Mannington; 11, Salem; 12, Sinton; 13, Richwood; 15, Buckhannon; 16, Bellington; 17, Philippi; 18, Grafton; 19, Tunnelton; 20, Oakland, Md.
Gentry Bros., C. R., June 8, Carthage, Mo.; 9, Webb City; 10, Pittsburg, Kas.
Gollmar Bros., C. R., 6, Huron, S. D.; 8, Yankton.
Miller Bros., 101 Ranch, 8, St. Joseph, Mo.; 9, Omaha; 10, Sioux City; 11, Ft. Dodge, Ia.; 12, Des Moines; 13, Waterloo; 15-16, St. Paul; 17, Minneapolis; 19, St. Cloud.
Parker Amusement Co., C. R., June 14, Parsons, Kan.; 21, Kansas City, Mo.
Norris & Rowe, C. R., June 8, Vancouver; 9, Chehalis; 10, So. Bend, Ind.; 11, Centralia; 12, Aberdeen, Wash.; 13, Tacoma; 15-16, Seattle.
Ringling Bros., June 6, Alma, Mich.; 8, Grand Rapids; 9, Kalamazoo; 10, Battle Creek; 11, Lansing; 12, Jackson; 13, Adrian; 15, Toledo, O.; 16, Goshen, Ind.; 17, South Bend; 18, Joliet, Ill.; 19, Rockford; 20, Dubuque, Ia.
Robinson, John, 6, New Albany, Ind.; 8, Hunt-
ingsburg; 9, Rockport; 10, Connelton; 11, Oak-
land City; 12, Mt. Carmel, Ill.; 13, Mt. Vernon; 15, Belleville.
Sells, Glete, June 8, Wallace, Idaho; 9, Missoula, Mont.; 10, Anaconda; 11, Butte; 12, Bozeman; 13, Livingston; 15, Billings.

BAND ROUTES

Fraser's Highlanders Band, Youngstown, Ohio.
Ogden's, Frank A., Concert Band, Rink, Altoona, Pa., Indef.

LETTERS

Where C. O. follows name, letter is in Chicago Office.

Advertising or circular letters of any description will not be listed when known. Letters will be held for two months only.

Alcott, Adole.
Anglin, Bece.
Anderson, Grace.
Anderson, Dan (C. O.).
Andrews, Pearl (C. O.).
Aldert, Joe.
Alexandro, F.
Avola, Miss.
Armstrong, Fred M.
Black, Violet.
Balse, Nick.
Barnes & Crawford (C. O.).
Banner, Michael.
Beattie, Bob.
Bedini & Arthur.
Bevanhall, Fred.

The Chas. K. Harris Courier

A Sensation at Bijou Theatre, Broadway, New York City.

"A Man, A Maid, A Moon, A Boat"

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Budd, Bert.
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Boal, Edith.
Butler, Ida.
Brown, Henrietta.
Brown, L. K. (2).
Belmont, Belle.
Barry, Margaret.
Burke Brothers.
Bowman, Ivy.
Brecht, Ernst.
Brown, Viola (2).
Blyth, Prof. (2).
Blonden, Henry.
Blackledge, Ruby.
Brown, Harry.
Bluns, John (2).
Boch, Otto.
Borland, Frank.
Bergers, Valerie (2).
Bevan, Alexander.
Barrington, Sidney.
Belmont, Freda.
Bowen, Florence.
Burns, John.
Coffman, Jas. Conrad, Edith.
Corson, Cora Youngblood.
Chandler, Nannie.
Cressy, Will M.
Callahan & St. George (2).
Cripps, W. M.
Church, Alice.
Crooks, Mr.
Calvert, Albert G. (C. O.).
Crawford & Gardener.
Cushing, Orville.
Cushing, Merrill & Davis.
Conaway, T. L.
Cullen, Wm.
Davenport, Pearle.
Dacomis Family.
Dooley, J. Francis (C. O.).
D'Amen, Chester.
D'Arville, Janet.
Davis, Hal.
Dean, Louise (C. O.).
Doming, Lawrence (C. O.).
Daley, Bob and Nellie.
Doty, Chas. W.
Dressler, Marie.
Dunn & Francis.
Dean, Professor.
Donnelly, A. J.
De Lacy, Leigh.

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Castellani & Bros.
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Dierscke, Arthur J.
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Duggan, Archie.
Davey, Warren.
DeLong, Wheeler.

Electric Quartet (2).
Ernest, Harry.
Evans, George (C. O.).
Everhart.
Elsaworth, Warren.
Elsie, Mabel.
Fly, J. Frank.
Emmett, Gracie.
Evans, George.
Earle, Virginia.
Earl, Verna.

Ferrell, L. W.
Faustin, Mlle.
Flynn, Al.
Fritscher, Otto.
Felix, G.
Faren, L. K.
Forester, Little.
Forbes, Frank & Grace.
Furlen, Frances J.
Ferguson, Dave.
Freeman, Wallace.
Fagan, Barney.
Francell & Lewis.
Friend & Downing.

Goldstein, Abraham (C.
O.)
Green and Werner (C.
O.)
Green & Werner (2).
Gilbert, L. Wolfe.
Garvey, Margaret.
Garlick, Richard.
Graham, James (C. O.).
Guise, Florence.

Gerome, Viola.
Goodner, Marie.
Gray & Graham.
Griff (2).
Goulding, Chas.
Green, Albert (2).
Green, Irene F.
Gorman, James.
Gordon, Ruth.

Hock, Emil.
Hilton, Helen.
Hugston, Hugo (2).
Hughes, Mase (C. O.).
Harris, Mr.
Harvard & Cornell (C.
O.)
Hutchinson, Willard H.
(2).
Holland, Edwin.
Hulker, Edith.
Heck, W.
Harding, Hazel.
Harris, Ida C.
Holmes, Carla.
Hazard, Lynn & Bonnie
(C. O.).
Hall & Coburn (C. O.).
Howard & North.
Hawthorne, Mary.
Harcourt, Daisy.
Hayden, Thomas (2).
Hughes, Mrs. Gene.
Healy, Martin.
Holmes, Francis.
Harrigan, Jerome.
Hawkins, L.
Huntress.
Harrington, Don.

Ingold, John.
Ismael, Prince P.
Jenkins, James (C. O.).
Julian, Harry (C. O.).

Jones, Margaret Gwyn.
Johns, Johnny.
Jones, Walter.
Jones, W. E. (C. O.).
Janis, Tuxie.

Knight, Harlan E. (2).
King, Will.
Keough, Thos. J.
Kelly & Ashby.
King, Winifred.
Kittamura, M.
King, Hatch.

Lamot, J.
Loretta, Otto.
Landres, Patzy.
Leslie, Genie (C. O.).
Lavine, Arthur.
Lewin, Peter.
Leon, Nellie.
La Grecla.
Leima, Louis.
Lind, Homer.
Lee, Henry.
Love, Frankie.
Luby, Hutchinson (C.
O.).
Lonly, Miss E. (2).
LePelletier Family.

Marx, Julius W.
Melnott, Armand.
Manola, Jesse A.
Midgley & Carlisle.
Malcolm, Annette.
Malden, Mary.
Murray, Victoria.
McConnell Sisters.
Mullen, Mrs. J. H.
Merrill, S.
Millard Bros.
McKenzie & Shannon.
Murray, Mr. & Mrs.
Murray, Elizabeth.

Murphy, Jim.
Mallard, Virginia.
McNish, Frank.
McClain, Chas.
Murray, W.
Moore, Marty.
Mac Fadden, Mr. & Mrs.
McKenzie, Miss.
Martin, Frank W.
Mills, Phil.
McBride, Harry (2).
Moore, James A.
Miller, Clyde, O.
Miller, Louis.
McCree Devenport
Troupe.
MacMamel, Aloa.
McCree, Junie.
Miller, Edgar M.
McDonald, Mike.
Malnville, E. C.
Matthes, Hugo.
Maitland, Mabel (2).
Moore, Tom.
Milliken, Lucy (4).
Myers & Meer.
Merrill, Chas.

Nelson, Arthur.
Niemeier, Joe H.
Noble, Billy.
Nice, Emily.
Nugent, Wm.
Nile, Grace.
Nichols, C. B.
Niblo, Fred (2).

O'Neill, Sak.
Othello, Miss.
Oliver, Clarence (4).

Pantzer, Willy.
Price, Beatrice.
Platt, R. H.

Paulul, Mrs.
Purdy, Francis.

Quinn, Mike.
Quigley, Helen.

Rye, George.
Russell, Marion.
Reynolds, John B.
Ryan & Ritchfield.
Rene, Bessie.
Roeder, Gus.
Robinson, Ada M.
Ramsey, Allan.
Redding, Francesca (C.
O.).
Rennings & Brown.
Russell, Leah.
Rankin, J. McKee.
Rogers, Leon.
Romain, Della.
Renard, Lola.
Rado, Phil.

Semon Children (C. O.).
Silverton, Will (C. O.).
Smith & Chaupson.
Smith, Harry H.
Sattell Bros.
Stephens, Paul.
Sherwin, Walter.
Sutton & Sutton.
Shepard, Ruth.
Stokes, Minnie.
Stevens, Mr. and Mrs.
Spong, Hilda.
St. George, Jenule.
Smith, Charles F.
Stevens, Mike J.
Sidney, Clara.
Schulze, E.
Sommers, J. T.
Scott, Frank.
Snellman, O.
Stanley, Vera (2).

York & Adams.

Zanoras, Cycling (C.
O.).

Sin Clair Sisters.
Springfield, Harry.

Tully, Guy.
Travis, Almie.
Teegarden, El.
Taylor, Phillip M.
Trovolo, Mr.

Urma Sisters.
Uipaa & Hella.

Vincent, Lucretia (C.
O.).
Voelker, Mr. & Mrs. F.
Vesta, Netta.
Valley, Camille.
Voelker, Frederick.
Van Horn, Marguerite.
Volts, Nellie.
Vincent, Lucretia (4).
Valassi, Mr. (2).

Wilton, Thomas.
Welch, Pauline.
Wilson, George.
Whelan, Albert.
Wynwood, Beatrice (2).
Wynwood, Helen.
Wiley, Gracie (2).
Wilson, Grace.
Wilson Bros.
Williams, Leon.
Wetherall, Harry.
Woycke, Victor.
Wilson, Frank.
Waterbury Bros. &
Tenny.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week:

CHICAGO

By FRANK WIEBERG.
VARIETY'S Chicago Office,
Chicago Opera House Block,
(Phone Main 4380).

MAJESTIC (Lyman B. Glover, mgr. Monday rehearsal 9).—Flo Irwin and Company, "Mrs. Peckham's Carouse," one of the merriest things in vaudeville. Kara, juggler, great skill and introduced a number of new tricks since last seen at the Auditorium. An emphatic hit. Jimmie Lucas has improved since last season and offers one of the most entertaining and gratifying singing, dancing and talking acts here in a long time. Mueller and Mueller, attired in evening dress, sang popular selections from musical productions and pleased. Colby and May in "The Ventriloquist and the Doll," proved an innovation on the bill with their novel combination, following Hoey and Lee in a string of new and familiar jokes. The parodies were fair. Anna Chandler gave imitations of various stage celebrities, and Lewis and Chapin were liked with their comedy acrobatics made a good impression. De Cano's dog and Mr. and Mrs. Guy Bartlett appeared. "Our Boys in Blue," a Zouave organization in military manoeuvres, stirred the audience. It is the best drilled and costumed act of its kind seen here.

FOLLY (John A. Fennessy, mgr.).—The third summer stock season, under the guidance of Joseph Oppenheimer, was inaugurated this week. The company, with a few exceptions, comprised the "Fay Foster" show, which ended its regular season last week. The ever faithful "minstrel first part" is the curtain raiser, with the stereotyped complement. The tactics employed by the "comical" end men in the "joke" interrogations would have a tendency to make a female interlocutor turn crimson. There are many newer and

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better jokes at liberty than those given out by
Dick Brown, the principal comedian, and they do
not necessarily have to be incensed with nauseous
flavor. The closing piece is called "Montana,"
with Alkali Ike's and other traditions of the
wooly tenant. There are twenty young and
animated girls, who adorn the stage with their
sprightly and attractive presence. Manager Fen-
nessy has shown good judgment in the selection
of the damsels and the musical numbers were ar-
ranged with regard for effectiveness. The chorus
is the feature. As long as the choristers are in
the glare of the footlights, all is well. It has
been repeatedly argued that in burlesque the
chorus, especially composed of good looking girls,
is the most important feature and should not be
permitted to remain in ambush while an lrkome
comedy bit is tardily boring the audience. May
Alberta, a tiny young girl with a child-like voice,
renders a song effectively and then returns to the
brigade. She lark-tunes and should be given
juvenile parts and more numbers. In the olio
appeared Lena La Couvier in a repertoire of
popular songs, which she sang in her usual pleas-
ing manner. Brogg and Brown offered the same
string of jokes heard last season and scored with
the gallery. Banta Brothers were liked with
their combination of instrumental and musical en-
gaging. The quartet singing lacked finished harmony.
One displayed a good voice. It is a neat and
pleasing act. "His Last Match" is a prize fight
sketch. Interpreted by Eddie Gray and several
members of the company. It is similar in idea
to "The Last Bout," but insufficiently equipped
scenically and especially. Gray headed the
slangy dialogue with good results. A better cast
and proper environment should make the vehicle
a good one for vaudeville. "Zallah" is an Ori-
ental dancer and wiggled energetically and quite
diligently on a par with numerous others who be-
sieged the city during the past season, only that
she displayed more muscular agility in the "art."
OLYMPIA (Abe Jacobs, mgr.) Monday rehearsal
9).—Sisters Macarte; Searl and Violet Allen Com-
pany; Minor and Coleman Company; Hughes and
Maizie; Raymond and Caverly; Pantzer Trio;
Melan Trio; Potts Brothers and Company; Alfred
Kerr.

SCHINDLER'S.—Imperial Musical Trio: Sophy
Everett and Company; Jacobs and West; Flying
Wishard; Jones, Brown and Jones; Cushman and
St. Claire.

NORTH AVENUE.—Harrie Beauregarde and
Company; Reed and St. John; Peerless Quartet;
Nichols and Smith; Bean and Hamilton; Williams
and Stevens; Walker Bros.

PREMIER.—Mitchell and Browning; Chas. Wil-
son; LeMoyné Sisters; Frank Rogers and Com-
pany; Jennie Mack; DuVell and Deering.

GEM.—The Bernsteins; Lotta Lee; Raymond
Merritt; Leland and Lee.

NATIONAL.—Washburn and Doyle; The Three
Morrises; Jim Hart; Barclay and Barclay; The
Reeds.

IOLA.—Kolrig and Company; The McCarvers;
Everette and Gilmore; May Kirby.

CRYSTAL (F. E. Earnshaw).—The Juggling
Jalvans; Rae Vernon.

LYRIC AIRDOME (Chicago Heights).—Ro-
maine and Campbell; Searles and George; Mr. and
Mrs. Jimmie Maher; Ed and May Woodward;
Blanche A. Lewis.

NEW GEM.—Bertha Phillippe; Adams LePetrie
and Company; John Pampin.

NOTES.—The new Royal Theatre, Vincennes,
Ind., will be completed during the summer.

Tell Taylor has engaged with Rogers Brothers
for next season.—Dumond's Minstrels have post-
poned their trip abroad and will play at Logan
and William D. Eaton he founded the Chicago
Herald. He built the present Chicago Opera
House and raised a capital stock of \$550,000 in
six weeks by subscription to build the structure,
the first fireproof, steel constructed and electric
lighted theatre in America. Mr. Henderson made
himself famous when he adopted the English style
of scenic pantomime at the Chicago Opera House
and gave stupendous productions of "The Arabian
Knights," "The Crystal Slipper," "Sinbad,"
"Aladdin, Jr.," and "Ali Baba." He also
built the Duquesne in Pittsburgh. Some of the
best known dramatic and musical comedy stars
graduated from when he associated with the
Henderson enterprise. In latter years, when
financial depression overtook him, his health
began to fail, but in spite of that he was active,
although making little headway. He was in-
terested in booking vaudeville acts until his
condition became such that he had to be removed
to a private hospital, against his English style
he was determined to work, and never realized the
gravity of his condition. His memory will live

in theatrical history. The Actors' Fund of
America took charge of the remains.—The Grand,
Joliet, Ill., closed for the summer. It will re-
open in August with vaudeville.—Ames and
Ball, formerly Ames and Feathers, will play faira
in the Middle West this summer and fall.—Frank
Markley, the banjoist, has returned from the
Coast, and will play parks, booked by William
Morris' Chicago office.—Salvati, the cane and card
manipulator, has in preparation a new act in
"one," employing three people, which will be
seen early next season.—O. G. Seymour and Com-
pany have finished their time on the Orpheum
Circuit, and after a few weeks at parks will rest
for the summer in the Adirondacks.—Harry L.
Cooper, who was re-engaged for the Fay Foster
Company for next season, has withdrawn his
contract by mutual consent, and will sign with
another burlesque.—Alma Russell was obliged to
sue from "Redpath's Napes" on account
of illness and is now at her home in St. Louis.
—Violet Dale, the mimic and impersonator, is
arranging a new act for early presentation. She
will have six people in the vehicle, which ac-
cording to the plans will be along novel lines.
—The Star Theatre, on Milwaukee Avenue, has
closed for the summer month. The past season
has been a most profitable one and the bills in
many instances were attractive and comparatively
costly. Kohl & Castle, the lessees, will remodel
the house during the summer, re-opening early
in August. Tom Carmody will again be manager.
—Bert Welch and Billy Ceiner have joined hands
in a talking and dancing act. Welch will do
Hebrew comedy to Ceiner's "straight."

SAN FRANCISCO

By W. ALFRED WILSON.

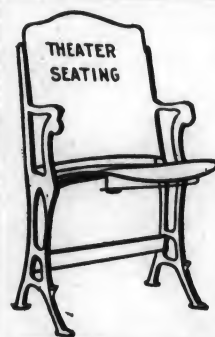
VARIETY'S San Francisco Office,
1115 Van Ness Ave. (Room 112).

By HARRY X. BEAUMONT.

ORPHEUM (Martin Beck, gen. mgr.).—Week
24; Salerno, juggler, main feature and easily
head the place. "The Wyoming Whoop" was
offered for the first time here by Cressy and
Dayne. It showed the usual Cressy touches,
patchy in parts. Keane and Briscoe made their
showing with a farce entitled "A Trial Marriage."
The Dixon Bros., musical comedians, extracted
music from wierd looking instruments. Their
comedy follows touchily on the clownish side.
Kennedy and Rooney, in "The Happy Medium,"
had a melange of songs, dances and some excel-
lent foolery. The holdovers were Galetti's
Monkeys, Mignonne Kokin and Madame Mori-
chial.

NATIONAL (Sid Grauman, mgr.).—Departing
from his usual policy of considerable merit with
Grauman topped a bill of considerable merit with
the natives, Kelly and Violet. There were
several unusual features on the bill, but tower-
ing above them all was the dress suit in which
Kelly was arrayed, while the tile which crowned
him beggars description. The act scored the hit
of the bill. The Musical Bill Boys (three in
number) were in the opening place with a
creditable act of its kind. The Ascott and Eddy
Trio offered a pleasing routine of pantomimic and
acrobatic comedy. Porter J. White and Co.
had a decidedly original offering in their playlet,
"The Visitor," the real plot of which is not
disclosed until the last act is spoken. The
number won a lively response. The Mysterio-
Bennetts had a mingling of old-time black art
and up-to-date musical work. Clara Thropp proved
herself a comedienne out of the usual beaten path,
and was well thought of. Leo. Filler, a young
violinist, scored with his solos on the instrument.
The Alpha Trio, novelty hoop rollers, closed the
show.

WIGWAM (Sam Harris, mgr.).—Hallen and
Fuller blazed from the electric sign. Their rather
improbable sketch, "Election Bets," struck the
Wigwamites most favorably. Naomi Ethardo,
an equilibrist, had a good position and her act
showed to its full strength. She offered a most
novel routine and her close-up gained her
the full limit of approval. George Clark, a mono-
logist of the "straight" order, proved a clever
entertainer and though some of his material was
not of a recent vintage he was well rewarded.
Harry Pollard and Co., recruited from the melo-
dramatic field, tried at vaudeville with a
rather rabid offering labeled "Unshackled." The
outsiders seemed to like the act well enough,
but its travels are sure to be short. Darnett
Bros. and Mlle. Sylvia, a hard working trio of
knockabout comedy workers, held the closing
position. Connors and Aldert and the Two Roses
were also on the bill.
EMPIRE (N. Tiffany, mgr.).—That old veteran
of farce comedy, "Casey the Fiddler," did service
this week at the hands of the Jas. Post Co. The
vaudeville olio was of unusual strength, consist-
ing of the Venetian Duo, illusion dancers, show-
ing a real novelty in that line; Lynch and Dale,
offering a frontier sketch entitled "In Cheyenne."
Violet and Prof. Old in a routine of mental
telepathy; Laurette Boyd, character comedienne,
and the Kie-Ners, equilibrists.



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P. S.—Was re-engaged for "Fay Foster" Co. for next season, but returned the contract by mutual consent.

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BOSTON

ERNEST L. WAITT.

VARIETY Office, Colonial Building.

There's an act at Keith's that stands alone in its class—that is the Jack Wilson Trio. Wilson is one long, thin scream. Jane Kennark, James Horne and Frederick Murray have a talky sketch with an occasional laugh and a good finish, called "The Way to Win a Woman," a re-hash of an old-time sketch. Miss Kennark acts well. Kelso and Leighton closed Monday night. Dynes and Dynes being brought in to fill. Lowell B. Drew has improved wonderfully in his impersonations and deserves a much better place on the bill. Ben Welch and Barnold's Dog and Monkey actors return. The Williams and Walker Glee Club makes good instantly. The Kratons, Max Witt's Colleens, Tom Bateman, Ralph Smalley, the Cellist; Wills and Hassau, the Alvin Brothers, and Frederick, illusionist, complete the bill.

HOWARD.—An athletic carnival for the benefit of the house attaches wound up the season here Monday. John L. Sullivan, Sam Langford, Joe Wolcott, Honey Melody, and a lot of other "pugs" put up a good show, directed by Sully Greenberg.

PALACE.—"A Visit to Old Port," and "Slow Town Junction," are two good burlesques. Jones and Sutton; Musical Craigs, Idylla Vyner, comprise the olio.

AUSTIN & STONE'S.—Stoddard and Heid, Harry Young, Massey and Cramer, and Serpentina comprise the theatre show, beside the Manhattan Girls.

NOTES.—John McCarron, stage manager at Keith's, gave out an item of news this week, which marks an epoch in vaudeville history here, not the item, but the fact that McCarron loosened up on one. His item was: "Despite rumors, I'm still on the job."—The ball nine from Keith's theatre meet in battle this week.—Mlle. Novi, in an automobile act; Les Theodorwitz, aerial gymnasts, and Annette Kellerman, are the outdoor features at Wonderland this week.—Paragon Park opens 18.—Lowell B. Drew, impersonator, is arranging a new act with woman partner for next season.—The Three Zaras and Carmen are booked solid, starting Aug. 3, with a new act, being played by Ed. Keller.

DENVER

By HARRY K. BEAUMONT.

Denver Office, Crystal Theatre Bldg.

ORPHEUM (Martin Beck, gen. mgr.).—"The Fadettes," head, and reception nothing less than ovation. The Murray Sisters look pretty and sing well. They scored strongly. Lillian Apel, in pianologue, did not receive appreciation act merited. Duncin Troupe, cyclists sensation. Charles Bradshaw and Co., in "Fix in a Fix," laughing hit. Wilbur Mack and Co., musical comedy. Mr. Mack was unfortunate in that all of his songs have been repeatedly used before him here and lacked newness. Tsuda, Jap contortionist, very good.

CRYSTAL (Wm. A. Weston, gen. mgr.).—Nelson's "Aerial Flying Ballet," head, favorably received. Paulie and Healy, singers, dancers comedy not so good. They need new material. Pete Lawrence, blackface, also needs new material. However, all went well.

NOTES.—A suit has been brought against Wm. A. Weston, gen. mgr. of the Crystal Circuit, by Emma Hersey Meyer, restraining him from using an act, which she claims. Weston says he wrote the act before the San Francisco earthquake and has a number of witnesses who heard him explain the act to the plaintiff many months before she claims to have written it. The sketch is now being used by Edward Emery and Co., and called "Seventeen-Twenty." Jack Golden and Co. closed at Majestic 29, and will leave for Frisco for a stock engagement. The Majestic billed Dick (Richard) Jose as illustrated singer, but the famous tenor did not materialize. From information obtained, it is doubtful if he was really booked. Business has not increased to any extent at the Majestic and many rumors have been going the rounds regarding a change of policy there. Brooks and Jeanette have completed their S.-C. time and will go East shortly.

On May 27 the Eagles at Pueblo gave a banquet. Silvano, the shadowgraphist, did some clever work with his hands; Miss Stewart, female baritone, sang well, and was presented with flowers. The Eagles down there are good fellows, and besides paying the artists for their services, entertained them royally.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.).—This week's bill keeps the summer show average well up.

John C. Rice and Sally Cohen featured in "A Bachelor's Wife." The sketch is cleverly written and follows closely the lines familiar in other sketches handled by this pair, giving Mr. Rice excellent opportunities, and he is ably supported by Miss Cohen. Ida Fuller was cordially received in her dance novelty, "La Sorciere." The act is rich in color, the light and electric effects being works of art in their blue which deserved all the recognition received. A novelty in the athletic lines was offered by the Sandwinas. The woman working as an underlander, does some skillful hand-to-hand balancing and lifting feats. The two go through a difficult and showy routine without exertion. The act is a very strong number in "one." "Crickets," repeated, meeting with approval. Callahan and St. George, in "The Old Neighborhood," had generous applause. Clifford and Burke pleased with their singing and dancing act in blackface, and Anderson and Golnes, colored, went through nicely. Johnny Healy injects a lot of comedy into the act of the Quaker City Quartet, and with the singing, the four make up a strong number for the position. Mr. and Mrs. Allison found the audience on Tuesday friendly. Wood and Lawson were well liked for a singing specialty. Shuogopari, the Indian juggler; Mlle. Cecile Darnelle, in a novel burlesque on imitations; the Three Madcaps, in their familiar dancing act; and McNamee, the clay modeler, finished out a bill which was light enough in texture and strong enough in entertaining qualities to please generally.

TROCADERO (Fred Willson, mgr.).—The summer stock burlesque season was opened this week with Lew Watson handling the company end of the arrangement. He has followed the early program of the last summer season, opening with a forty minute first part of singing and a short burlesque with an olio sandwiched in between. The first part is the feature and more care should have been exercised in building up this portion of the bill, as it proved the success and money-maker last season. There is nothing to show that much money was expended as but plain white dresses are used by the girls and no change is made in the first part. Lew Watson probably is not superstitious for he has thirteen girls in the blue and all were given a chance to show what they could do leading a number. May Shaw having an extra number with May Irish as partner. Individually the company is not as strong vocally as last year, and the girls are further handicapped by a poor selection of songs. There is a ballad for every lively number and there is not enough action displayed by the girls to brighten things up. At least two-thirds of the numbers should be quick, snappy songs and some songs should replace the sadly-pictured groupings. May Shaw was allowed to open the bill with one of the weakest numbers, when one of the bright songs would have given it a better start. The Lussier Sisters each had a good song and banded it well, while Mabel White, Marie Mehrn, May Sheldon, Vera Robertson and Georgia Nelson met with favor in the ballads. There was a "kind applause" finish with Old Glory winning out. For a burlesque, Billy Spencer put on a flimsy afterpiece called "The Trolley Party," in which Wally Clark, Barney Renzetta, Jack La Rue, Mabel White and Georgia Nelson had parts, with the chorus wearing the Watson trademark—pink tights—in the opening number. Wally Clark opened the olio in a German character specialty. Some old "gags" were used but he managed to pass fairly well with his singing and whistling. Renzetta and La Rue showed some first rate acrobatics when they were working, but the pair "stalled" too much. Crowley, a female impersonator, styled "The Great," did not live up to the billing. He wore a bespangled velvet costume that would have made Bob Manchester envious and his appearance was about the best thing to his act. Leonard Chik made a good impression with illustrated songs and several minutes were pleasantly filled with a couple of comic moving pictures. The singing first part should be made the feature of the Watson Stock Company, but unless the girls are drilled into some action and are given lively songs to sing in place of so many ballads, a good start will be hard to attain. Weather conditions favored the opening and business was fairly good.

CASINO (Elias & Koeng, mgrs.).—Fred Irwin opened what is scheduled as a four weeks' stay here this week, giving the same show as that used as "Irwin's Big Show," during the regular Wheel season, and good business was enjoyed. Next week the "Review of Reviews" is billed with the services of Irwin's two companies employed, and it is said to be the biggest thing in the burlesque blue ever attempted.



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DAYTON, OHIO.

FAIRVIEW (J. Elmer Redelle, mgr.).—Johnny Bush, Jr., and Co., gymnastic comedy act; Lewis and Young, character comedians, hit; Minnie Middleton's Military Quartet, well received; Gray and Graham, comedy musicians, very clever; Frank McCrea and Co., sharpshooter.

JACK BRENNIN.

EASTON, PA.

CASINO ISLAND PARK (D. E. Segulne, mgr.).—Fannie Midgley, comedienne, good; Elliott and Neff, comedy sketch, well received; Billy Barlow, monologue, went big; Kriesel's Dogs and Cats, scored heavily.—BIJOU (Chas. Pilger, res. mgr.).—M. p., effects by Harry Graves.—COMUS, BUSHKILL PARK (G. E. Seiple, mgr.).—M. p.

ELMIRA, N. Y.

RIALTO (F. W. McConnell, mgr.).—Fougere and Emerson, Towner Sisters, Babe Dalley, Sue Dale, Nellie Zaman, James Proulx.—ELDRIDGE (Enoch Little, mgr.).—Georgia Minstrels, pleasing performance.—FAMILY (G. W. Middleton, mgr.).—After one week's trial with m. p. as a substitute for vaudeville, this house closed May 30 until fall.

FALL RIVER, MASS.

PREMIER (L. M. Boas, mgr.).—M. p. and Keeley and Parks, songs and dances, good; Hogan and Hogan, dances, very good; Lou Pistol, eccentric comedy, good; Goodman, colored musician, very good; Harry Rose, ill. songs, excellent.—PLEASANT STREET (James Mason, mgr.).—Fritz's Dogs, very good; Denno and Vine, songs and dances, good; Mabel Cook, ill. songs, good; Mason and Doran, held over, good.—PURITAN (Hill & Hooper, mgr.).—M. p. and songs by Wm. San Souci.—SCENIC (A. Teran, mgr.).—M. p. and songs by Sadie Adams.

E. F. RAFFERTY.

HARRISBURG, PA.

SAVOY (Beaty & Lesser, mgrs.).—Available!—MAJESTIC (Joseph Frank, mgr.).—After a week of experiment, closed; the cry is for something more than simply "Pictures."—LYRIC (Billy Dougherty, mgr.).—(New management).—Prof. Gellish, feats of strength, is pleasing; Raymond Sisters, song and dance, big applause; Leonard and Webb, "Tit for Tat," laughs; Harry Brooks, has a good voice and pleased.—HIPPODROME (A. L. Roumfort, mgr.).—A splendid number in Biamphib and Hehr, whose singing is above the average.—FAXTANG PARK.—Good vaudeville; Little Cecelia Weston; Harry Thompson, The Arthur Yule Company, and Victoria Parker's Trained Dogs, all favorites here.

C. C. CORBIN.

HARTFORD, CONN.

SCENIC (H. C. Young, mgr.).—Chas. Ivers, entertains with clog dancing; "The Boduca," have a very good musical act; Adele Willett and Frank Sidall, in ill. songs, fair.

M. W. MORRISON.

JACKSON, MICH.

BIJOU (Will Marshall, mgr.).—Armstrong Bros., good; Lydel and Butterworth, funny; Clemens Bros., roars; Senorita Estellea, Spanish dancer, hit.

BRADLEY.

JAMESTOWN, N. Y.

CELERON (J. J. Waters, mgr.).—Burke, Toubey and Co., in "The Birthday Party," full of comedy; Lewis and Green, comedy, good; The Litchfields, same old rural act, fine; Ben Beyer and Brother, comedy cyclists, satisfactory; The Goyt Trio, equilibrists, good.

L. T. BERLINER.

KANSAS CITY, MO.

FOREST PARK (Jim P. Anderson, mgr.).—Luken's Bears, drawing big crowds; ladies' skating contest waxing interesting and exciting; each contestant has great number of votes; contest to be decided 8. All attractions doing good business.—CARNIVAL PARK (Will Winch, mgr.).—Owing to the popularity of Signor Lenge's band, it will be retained; vaudeville in Wigwam excellent, including Neal Abel and Dave Irwin, Juggling Parrots, very good; Coats, musical, pleasing; "Four Priyrose Singers," good; Surzail and Rasail, comedians, excellent.—ELECTRIC PARK (Saul Benjamin, mgr.).—Banda Rossa continues to draw and the Tickler "tickles." All concessions doing excellent business.—FAIRMOUNT PARK (W. F. Smith, mgr.).—Boating, bathing on the beach very popular; roller skating a favorite; all concessions drawing well.

FAIRPLAY.

LAWRENCE, MASS.

COLONIAL (J. Fred Lees, mgr.).—Winters and Littlefield, "Sayings of the Day," hit; Scotty Provan, scotch comedian, fine; Charles Mills, humorist, went big; Harry Raymond, ill. songs, fine; Coe and Crain, musical comedy, "A Model Maid," scored.—MARQUISE (W. V. H. Barry, mgr.).—M. p. and ill. songs, by Joe J. Corr.—NICKEL (T. F. Twoomey, mgr.).—M. p. and ill. songs by Arthur Holmes.

JOHN J. JOYCE.

LEXINGTON, KY.

HIPPODROME (L. H. Ramsey, mgr.).—Plamer and Lewis, comedy playlet, good; The Avoletters, good; Sam Harris, blackface, good; Jno. Zombakes, clay cartoonist and musical, good; Gus Bartran, ill. songs.—MAJESTIC (Auther Jack, mgr.).—F. L. Perry, dancing musician, good; Spray Sisters, English dancers, good; Sylvia Leitner, operatic selections, good; Seven Russells, good.

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WHITE CITY (Whalea Bros., mgrs.).—Alr-castle Kentucky, is about as near as one may come to designating the present of "Cameroni," the braw, sandy-haired gentleman who makes landing twice a day at the "White City," for this dare-devil gentleman is happiest when shooting down a 900-foot wire cable stretched from the tower of the top of the chute. Gilbert & Sullivan's Opera, the bill this week, is a work of sheer delight. Powers' elephants remain and have proved a capital attraction. The numerous free shows on the boardwalk are resulting in attracting delighted crowds. There are to be seen the Great Davenport, the Seven Russells, and Prof. Rice's Dog, Pony and Monkey, which changes the bill every week, while the whirl of the scene, the splash of the gondolas in the chutes lagoon, the sharp crack of the rifle in the shooting gallery, the skimming motion of the figure 8 automobiles, all testify to the delight that is afforded by the White City.—FONTAINE FERRY PARK (Wm. Reickman, mgr.).—Numerous new attractions entertained the crowds, Emma T. Bridge, the popular contralto, made her reappearance with Harry Cook's Band. Comedy is the strong feature of the offering at Hopkins' Pavilion. The Mimic Four appeared to excellent advantage in a farce entitled "The Day After." Warren and Blanchard scored a hit. They may be set down as about the best blackface comedians that have come in this direction in many moons. Linden Beckwith added to the attractiveness of a pleasing repertoire of songs by changing costumes every few minutes. Mile, Esmathilde, who plays the saxophone and violin, handles both instruments in a charming and capable way. Joe Flynn occupied a conspicuous place on the bill. Flynn is one of the old vaudeville favorites who has been coming to Louisville for a little less than a generation. The kinodrome pictures are up to the standard.—AVENUE (Princes Amusement Co.).—Six excellent "first run" moving picture films afforded the patrons of the

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OVER THE HILLS AND FAR AWAY—The skeleton chases down a village street and to the hills—Over the cliffs he climbs followed by his fair admirers—He slips through the iron gates of a private park while his followers climb over the fence—Down through an avenue of trees and over to a summer house, where the living skeleton sees an opportunity to escape by climbing the roof of the summer house—He is quickly spied by the bearded lady, who soon climbs after him—He leaps for liberty, but is caught beneath the entire lot of female charmers—He, being no bigger than a match, crawls out and away he goes again—Into a wood pile he creeps and slips out through the cracks on the other side.

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JOE O'BRYAN.

READING, PA.

NEW BIJOU (direction S. Lubin).—M. p. and vaudeville. Mackey and Croft, Thomas A. Mackey, Karl and Vanleer, and George Clark.—**GRAND OPERA HOUSE** (Mecca Amusement Co.).—Motion pictures and vaudeville. Mae Russell, Murphy and Palmer, Grace LaRue, and Langford and O'Farrell.—**VICTOR, MECCA, STAR, PARLOR and PEOPLE'S**.—M. p. and Ill. songs.—**PENDORA PARK**.—Large crowds attracted by Aerial Lloyds in excellent casting act.—**CARSONIA PARK**.—Unger's Military Band and Ladies' Symphony Orchestra, draw good attendance.

ROCKAWAY BEACH, L. I.

MORRISON'S (P. Morrison, mgr.).—Tennis Tri-o, pretty juggling; U. S. A. variety, good; "School Boys and Girls," hit of bill; May Tully and Co., very good; Tate's "Motoring," second honors.

KLEINMAN.

SALT LAKE CITY, UTAH.

ORPHEUM (Martin Beck, gen. mgr.).—Week 25, splendid bill. Cogan and Bancroft, roller skates, went well; John and Mae Burke, were successful; Cunningham and Raymond, in "The Impulse of the Moment," received many hands; Bert Levy, depicting famous men and events, was well remembered and was repeatedly recalled throughout the engagement; Devlin and Ellwood, in "The Girl From Yonkers," presented a clever skit in which Mrs. Ellwood more than made good; Zeno, Jordan and Zeno, pleased with their splendid aerial work, and the kinodrome.—**NOTES**.—All m. p. houses did good business.—The Majestic, after remodeling, opened 23 under the management of the Western Amusement Co., with S. H. Olympus as local manager. It is an m. p. house of first class.—The Lyric, with the Cameraphone, opens 30 with John Clark as manager.—Bowman Johnson and Jack Farrell, two formerly prominent Salt Lakeers stopped off en route to Denver, where they opened at the Majestic. Mr. Johnson, who is the best tenor Utah has produced, sang for the Tabernacle Choir, of which he was once a member, in the great Mormon Tabernacle and responded to several encores. Mr. Farrell sang for several of his friends, and possesses a splendid bass voice. Boys! Ish ma la la!—Merode, the Zionite Roman Rings Expert, who in private life is Vaughn Clark, recently came to town to attend the funeral of one of the members of his family. He is now back to work, where week 23 he played the Family in Butte. He has had a successful sea-

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Avenue Theatre with a variety bill for the first half of the current week. Business is very good with this house and the pictures are worth the while.—**HOPKINS**.—M. p. All doubt if any ever existed, as to the wisdom of the Hopkins management in keeping the big picture theatre open all summer was removed this week. Crowds of mid-winter proportions filled the popular playhouse throughout the week. The new bill is a splendid collection of moving pictures and Ill. songs. Comedy and variety are pleasing features of the program.—**NOTES**.—On 5 John Robinson's Big Circus pitched their tents in Louisville for one day.—Wm. Hieckman and Harry Stimmel, both connected with Col. Hopkins, are to open one of the best vaudeville and picture shows in the South.—The Dreamland, Bijou and Victoria, m. p., are all doing a first-class business.—J. R. Baird, the popular treasurer of Hopkins' Pavilion is again with the theatre this season.

LYNN, MASS.

LYNN (F. G. Harrison, mgr.).—Pictures, songs and vaudeville, also three-act comedy.—**OLYMPIA** (A. E. Lord, mgr.).—Ella Fondaller, The Lees, White and Watters, and the Two Harolds.—**NOVELTY** (C. H. Moore, mgr.).—Ted and Clara Steele's Burlesquers; in olio: Dave Hallis, Dan Latham, Ted Steele and the Misses Nichols, Traa, Lewis, Steele and Zarelli.—**COMIQUE** (M. Marks, mgr.).—M. p. and songs.—**ALHAMBRA PALACE** (J. F. Green, mgr.).—M. p. and songs; benefit to Chelsea fire sufferers.

ROBERT A. DOYLE.

MILFORD, MASS.

LAKE NIPMUC PARK (D. J. Sprague, mgr.).—Barr and Evans, Luce and Luce, Maxwell and Dudley, big hit; Clito and Sylvester, clever; Walter Boothman, excellent.

CHAS. E. LACKEY.

MOBILE, ALA.

LYRIC (Gaston Neubrick, mgr.).—Week May 30: The Lyric Musical Comedy Company presented the "Fairylogue" entitled "Jack and Jill," for the first time on any stage to a highly pleased audience.

NAN.

MUSKOGEE, OKLA.

LYRIC (E. A. Miller, mgr.).—Mrs. and Mr. J. Murry Smith, comedy sketch, well received; H. Harris, monologist, good; Smith and Dapp pleased; Mrs. Fears, Ill. song.—**STAR AIRDOME** (R. L. Nays, mgr.).—"The Matinee Girl," pleased.

J. F. B.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr. Rehearsal Monday 9).—Hall and Company in "Betty," clever play; Mr. and Mrs. Gene Hughes in good comedy sketch; Gidger and Walters, musical, applause; Worden and Taylor, singing; Frank Vittory, good clay modeler; Trainer and Dale in lively skit.—**OLYMPIC PARK** (Wilbur Miller, mgr.).—Good business; The 3 Judges; Goets and Nelson; The Valadons; Mons. Skatenelli; The Aborn Opera Co., with Eugene Cowles, basso, for a run 15.

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son and has received many offers, which his act well deserves.—Decoration Day saw the formal opening of the resort, and while no record for attendance were broken, yet all received their share of the business. Threatening weather, no doubt, kept many at home, but Saltair, Wandanere, Lagoon and the Salt Palace drew good crowds.
 JAY E. JOHNSON.

SAN ANTONIO, TEX.
 LYRIC AIRDOME (H. P. Street, mgr.).—Week 25: Quinn Trio, good; Dewey Campbell, blackface, well received; Dave and Percie Martin, musical, excellent.—ELECTRIC PARK (Dave A. Weis, mgr.).—Gleasons and Ratcliff, screaming hit; Jeanette Martella, songs, good; Tot Young and Grace Manning, musical, very good.
 NOTE.—Willie Pullitzer, billposter, Grand Opera House, is now doorkeeper at Park. Isidore Meyer is treasurer.

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FOREST PARK HIGHLANDS (Col. John D. Hopkins, mgr.).—Vaudeville and band concerts is the 1908 slogan at the big place on the hill, with Col. John D. Hopkins in the manager's office in his big arm chair studying, as he said to the VARIETY man, an act in "one" during which he will pay his respects to "just a few persons herabouts, concerning whom the world needs a clarification of opinion." The Colonel's press agent, Mrs. Emille De Howard of the "Times" staff is going to be best to succeed. But the bill in the big pavilion is all right. Barry & Halvers, the Halvers being Hilda, a beautiful woman with a wonderful wardrobe, even for vaudeville, are doing a singing and dancing specialty, the best to date so far. Judge, De Coma and Judge are equilibrist out of the usual. Willard and Bond make a clever sketch out of a few lines and fewer scenes called "The Battle of Bunco Hill." and William Window gives us the "Merry Widow" in still a different shape, calling same "The Darktown Merry Widow," all of her being very funny. The Jupiter Twins, as the Oklahoma Cowboys have another turn that makes the present bill among the brightest ever offered at the big resort. The kinodrome, notwithstanding the multiplicity of picture machine and nickelodeon shows herabouts, is not to be sneezed at although influenza, owing to the continued wet weather, abounds in these parts. Out in the big garden under the historic Tekko Gate, Cavallo's Band holds forth at proper intervals. Good soloists, both vocal and instrumental, are the rule at these concerts. The concessions report good business all the time, weather

permitting. The Sunday lid is strictly observed despite the fact that the big Home Brewery has a large proprietary interest in the Highlands, and the members of the firm are a power in politics. In other gardens they pry the lid on Sundays, and that there will be serious trouble on this account long before the summer is over stands in reasonable prospect.

MANNION'S PARK (Mannion Bros., mgr.).—"Way down at the South end of the old town Manilla, but in the South end with a god vaudeville bill. The Renée Family, European character singers, lead the list. Mr. and Mrs. O'Brien in a singing and talking number called "The Bachelor Maid," "make good," and Castell and Hall, comic sketch artists give a fair twenty-minutes' worth. Madge Maitland, singing comedienne and dancer, equilibrist and acrobat, and the moving pictures, make both matinee and night performances worth while to the steady patronage afforded by a neighborhood in which Jefferson Barracks, with its thousands of soldiers and recruits, must always be counted on.

STANDARD (Leo. Reichenbach, mgr.).—Watson's Burlesques are giving us a post-season season as it were, it being the season's design to stay at Seventh and Walnut until the hot weather "clings him" or the "sixty powerful fans" cease their functioning. So far there's been little hot weather and no hot boxes on the fans.

LEMP'S PARK (R. Bachmann, mgr.).—J. L. Wallrapp and a capable minstrel company have just started in to give the people of the middle Southside something according to their fancy in the "Imperial Minstrels," a company far above the average of summer minstrelsy. Among those on all the bills are O. H. Blanchard, the sweet singer, Mike Higgins, Paul Bovine, Walter Astaire, Bob Graham, Thomas Duffy, John Adams, Ed. Dutcher, Charlie Price, and the Big Four, singers of concerted ballads. Kalthenthaler's Orchestra supplies the incidental and other music. Last year Creator, now at the Jal Alai, brought the Lemp proposition into deserved notice. There's dancing after the show and neither rain nor shine are allowed to interfere with the terpsichorean festivities.

JAL ALAI (Robert P. Strine, mgr.).—Creator and his Royal Italian Band are at the World's Fair Spanish handball and later roller rink palace, which the holding company, by dint of much expense, has now transformed into a summer garden under one roof and at a sliding scale of admissions. We listen to the great band and watch the famous Italian dirigible wonder, Giuseppe Creator, while we sip drinkables and urasticate eatables of good quality and fair price. The scheme is the survival of the Tyrolean Alps, the massive concession of the World's Fair. There are three balconies, and at table-room on the main floor for one thousand diners. In a city in which boarding houses abound and the summer climate is not salubrious, the Jal Alai plan of entertainment under competent management can-

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not fail to fill a long-felt want, because the summer gardens, so-called, offer regular shows and no open-air attractions worth mentioning unless such big well managed places as Forest Park Highlands are considered. And these are popular in the popular sense. For that large class of well-to-do folk who in increasing numbers cannot get out of town for the summer, the Jal Alai with a succession of big bands like those of Crease and others, with sensational soloists, ought to turn a neat trick.
WEST END HEIGHTS (D. E. Russell, mgr.).—On the southwestern fringe of town, at West End Heights, D. E. Russell, manager of the Imperial, has put together the best stock company for summer melodrama ever here assembled. The West End Heights Co. is headed by Frederick Montague, an excellent reader, and also contains such clever talent as Fanny Lewis Carter, Ernest Mohrle, J. P. Barrett, Edward Lowers, Helen Gillingswater, Hugo Goldsmith, J. M. Leaverton and others of real dramatic quality.
DELMAR GARDEN (T. Turner Lewis, mgr.).—This week, for the fourth or fifth consecutive "season," the management is putting on "The Wizard of the Nile." A patient public does not understand this excessive fealty to an opera that

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ECLIPSE GARDEN is now the home of amateur melodrama. The young people of the South End, otherwise unattached, flock thither in large numbers. Just what they're playing there this week has not percolated through the metropolitan

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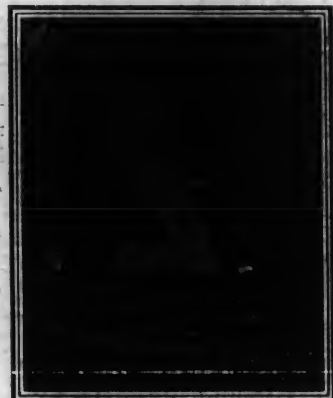
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VARIETIES (Jack Hoefler, gen. mgr.).—Week 25: Electro, electrical sensational act; Tegge and Daniels, Germans, very good; The Great Lester, ventriloquist, very good; Marquis and Lynn, singing and dancing violinists, good.
ROSS GARVER.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.).—Fine bill closing week. Business fair. Lily Lena, dainty and clever; Herbert Cyril, good; Emil Hoch and Company, good; Foresto and dogs, capital; The Meis-koffs, wonderful dancers; Bonisettia, good acrobats; Barry and Wolford pleased; Montgomery and Moore interested.—GAYETY (Thomas R. Henry, mgr.).—Rose Sydel and her London Belles. Business good for time of year.—STAR (F. W. Stair, mgr.).—Manager Stair for his closing week had a good attraction in "Miss

New York, Jr." Fair business.—SCARBORO BEACH (H. A. Dorsey, mgr.).—Big crowds. Special features. Gregory Family, aerialists and the Seven Grunthos, acrobats.—HANLAN'S POINT (L. Solmon, mgr.).—Canada's Coney Island, big drawing magnet in the Mikado's Imperial Japanese Troupe; large attendance.
HARTLEY.

VANCOUVER, B. C.

PANTAGES' (Geo. A. Calvert, mgr.).—Week 25: Willy Zimmerman, headliner, great attraction, and the Gotham Comedy Four shared honors; Zimmer, juggler, took house by storm; Rae and Brosche, good; E. J. Brown, Chinese impersonator, very good; B. R. Vincent, ill. songs, good.—ORPHEUM (E. J. Donnellan, mgr.).—Mile. Marcella's Birds, headliner, best bird act ever seen here; McNish and Peiford, riot; Webb-Romalo Troupe, acrobats, great; Fitzgerald and Wilson, fine; Georgia O'Ramey, comedienne, made 'em take notice; Dill and Ward, singers and dancers, clever; Oliver Reece, ill. songs, good.

WASHINGTON, D. C.

GAYETY (W. S. Clark, mgr.).—"Bon Tons." Both scored heavily, Frances Clare singing four good songs to great advantage. Sandwiched between these burlesques are Woods and Greene. Ballroom Boys, who won favor; Rawson and Clare, with singing specialty "Just Kids," which proved a winner; Ben Pierce, with German patter, amused; McCone and Burns, described as European Acrobatic Eccentrics, went well, the moving pictures completing a bill of varied excellence.—LYCEUM (Eugene Kernan, mgr.).—"The Vag-

abond Burlesquers" are here this week, opening the bill with the farce, "A Hot Time at Mc-Sweeney's and Sullivan's," in which Tony Kennedy and Ted Evans carry off the honors in the fun-making line. Abe Leavitt has a rich, well modulated voice and gained applause with his ill. songs. Kennedy, Evans and Kennedy, a clever trio, caused much amusement. James R. Waters, "The Singer of the Ghetto," went well, and a good diversified program was concluded with a laughable farce entitled "Dippyland."—LUNA PARK (C. J. Goodfellow, mgr.).—This popular resort presents a program of varied interest this week. Tim Cronin, as a musical comedy star, did well; The Marvelous Calders entertained with some clever card and coin manipulating tricks; Mabel Bena, comic opera star, showed marked ability as a vocalist; Earl White and Co., gained unstinted applause with some clever travesty work, notably with the "Goo-Goo" song of Vesta Victoria's; John Moffat and the Claire Sisters proved themselves to be talented singers and dancers, while De Dio's collection of animals executed some clever feats.—GLEN ECHO PARK (L. D. Shaw, mgr.).—The summer opening of this river resort occurred Decoration Day, and present indications foreshadow an even more successful season than that of last year. Among special features are the "Dive," and "What Is It," and vaudeville performances are expected to commence in the spacious Hippodrome in a week or two. It is difficult to imagine more beautiful scenery than that along the Potomac, en route to the park.

WILLIAMSPORT, PA.

FAMILY (Fred M. Lamade, mgr.).—Yorke-Herbert Trio went big; Geo. Barron, comedian

(English) pleased; 4 Musical Kleis, good; Middleton and Spellmyer in Western playlet pleased; Will Dockray, blackface, fair; Carter, Taylor and Company, comedy, good.
STARK.

WORCESTER, MASS.

FRANKLIN SQUARE (John Bruhe, mgr.).—M. p. and ill. songs; Mr. and Mrs. Ford in "Love in Twenty Minutes"; Mr. and Mrs. Ford and J. H. Sheehan in "The Bitten Burgher," both good.—WHITE CITY.—The Bradfords, colored, good; Robinson and Franchette, fine; Mark Johnson, bicycle, great; Kelly Brothers, dancing, hit; Mantell, Spanish dancing and songs, fine; De Gano, aerial, big.
W. M. SHERMAN.

YOUNGSTOWN, O.

IDORA PARK (George Rose, mgr.).—Gartelle Bros., good comedy roller skating act; Sola Tucker, hit in singing act; Gayety Comedy Four, bright singing and comedy offering; Leonard and Drake, up-to-date fun makers, and Varden, Perry and Wilber, clever musical and dancing specialty.—AVON PARK (Joseph West, mgr.).—Howard and Lewis, good singing and talking turn; Louie Dacre, comedienne, hit; Minerva, woman jail breaker, drawing card; McIntyre and McEvoy, first class blackface act, and Harry Baker, elaborate and attractive straight musical number.—NOTE.—Lone Bear, Chief Iron Tail and party of Sioux Indians from Buffalo Bill's show viewed J. G. Butler's famous collection of Indian oil paintings and portraits when the show played here May 28. Show did good business despite unfavorable weather.
C. A. LEEDY.

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THE APOTHEOSIS OF MOTOGRAPHY

The attention of the public and the trade generally is called to the CHICAGO PAPERS of JUNE 1st and to the consensus of praise over "THE AURAL AND OPTICAL DELIGHT," presented by HENRY LEE'S MIMIC WORLD at the BIG AUDITORIUM: "NOTHING LIKE IT EVER SEEN IN THE WORLD." Read what the promoter of THIS UNIQUE ENTERPRISE has to say.

"Geogre Kleine, Esq., Kleine Optical Co., Chicago, Ill.

"Dear Sir:—I want to thank you for the sympathetic help you have given me in the preparation of the Mimic World at the Auditorium. The success achieved is in a very large measure due to you. I have girdled the globe many times—have seen the best development of film creation and have taken many subjects myself. The present condition of the field in America makes your position unique. No other firm could offer the wonderful subjects that you have given me, and I frankly admit that the success of my initial undertaking in the exploration of advanced motography is entirely due to you. Frankly it would be impossible for me, or for any other exhibitor, to give a great performance of this character without the Kleine Optical Company and what they can give you.

"France and Italy are to-day the greatest centers and producers in the world and you have the key of this product.

"You are at liberty to give any form of publicity to my letter, which is written in a spirit of gratitude.

"Auditorium Theatre, June 2nd, 1908.

Yours always,
HENRY LEE.

When Mr. Henry Lee first explained to me his proposed entertainment which he called "Cyclo-dramatica," it struck me as marking a most important advance in projection work. Lack of space forbids a detailed description of his plans in connection with this entertainment.

There arose out of this a plan to put on moving pictures in a manner that had never before been attempted, and in a theatre whose use would mark an epoch in theatrical daring.

Mr. Lee, artist, actor, author, traveller, cosmopolite, with Mr. Geo. W. Lederer of the Colonial Theatre, Chicago, who represents the Klaw & Erlanger interests, invited me to join them in exploiting an enterprise whose beginning would be the engagement of the Chicago Auditorium for an exceptional presentation of motion pictures. At first the daring of the venture was staggering, but the more I considered the matter the more fascinating it became. It has always been my opinion that motion pictures were not being presented in the most effective manner anywhere, and such an opportunity to demonstrate the possibilities of film projection to the trade as well as to the public was gladly accepted.

Out of this arose Mr. Lee's "Mimic World" and "The Passing Show." Mr. Lee invited the well-known actor, Mr. Joseph Kilgour, who has been recently seen in the "Lion and the Mouse," to make such introductory and descriptive comments to the audience as might be thought necessary to round out the performance. Mr. Kilgour has an exceptional stage presence, his delivery is elegant as well as powerful, and he added greatly to the sum total of perfection that characterized the performances.

The Auditorium of Chicago is probably the best known theatre in the United States, and one of the most famous of the world. Its exact seating capacity is 4,039, and the operating expenses of the house are enormous. The depth of its stage is 80 feet and offers every facility for the use of the most elaborate properties to supplement the action of moving pictures.

My associates in this enterprise are men of vast experience, trained in the handling of large theatrical ventures from every viewpoint: artistic, practical, temperamental, and their time and efforts could not fail to produce extraordinary and hitherto unrealized results in a motion picture entertainment.

When the question came up of selecting films for these performances an unprejudiced examination was made of every available source of supply with the very flattering result that my associates decided that no other concern in the United States was in a position to offer the exceptional program of films submitted by the Kleine Optical Co.

Mr. Henry Lee assumed personal charge of the program both as to the selection of the subjects for the performances and planning, rehearsing and carrying to perfection the use of living and inanimate means to bring about the best possible results.

In working out effects as many as 50 people were sometimes in action behind the curtain together with a quantity of properties, some of them extremely elaborate, which filled the enormous stage of the theatre back of the curtain. The famous organ of the Auditorium was also used to strengthen the production. Two well-known organists were engaged, Messrs. Arthur Dunham and Arthur Keller.

The first performance was given Sunday, May 31st, and thanks to the thorough preliminary work of Mr. Lee, moved like clock work and proved to be a revelation to the audience.

The most blasé theatre-goers were fascinated by what appeared to all of us to be a revelation. The dramatic critics whom I met were enthusiastic in praise of the performance whose perfection of detail placed it in a very different class from anything of its kind hitherto known. It was a matter of extreme personal satisfaction to have some part in this production, which for the first time since the invention of motion pictures approached my ideal of what such an entertainment should be.

GEORGE KLEINE.

We will furnish an exceptional outfit of machines, operators and films to large theatres and vaudeville houses which are contemplating the use of motion pictures. This service is exceptional, and is not to be classed with the more common service supplied at cheap prices.

We cater particularly to those high class theatres that wish to avoid the hackneyed and customary shows that can be seen everywhere. Exclusive features form a large part of our work.

Our main purpose in advertising the matter printed upon this page is to demonstrate, beyond doubt or cavil, our position as the largest individual factor in the film and projecting machine business in the United States. Our advertisements during the past eleven years have always been free from exaggerations, buncombe, petty attacks upon other houses in this line of business and unwarranted claims. The truth has always been understated in these advertisements. There are times, however, when the conservatism of an old and well established house must yield to the point of stating fairly what the claims are that warrant its commanding position in the field.

We claim preeminence over every other house in the United States in motion picture activities upon the following grounds:

1. **FILM SALES.**—We have sold films in enormous quantities to every important exhibitor and rental exchange in the United States. Our importations and stocks include a variety to be found nowhere else in the world.
2. **FILM RENTALS.**—Our rental business out of Chicago and 15 other cities, most of them branches, others which we own in part, is by far larger than that of any other half dozen houses put together. Every foot of film delivered to these branches is new, each having the importance of a home office.
3. **PROJECTING MACHINES.**—Our sales of motion picture machines since the time of the old magniscope in 1897 have been enormous, and our customers are found in every part of the United States. We have just purchased the exclusive Western selling rights for the latest and best of these, the EDENGRAPH.

4. **LENSES.**—It is an acknowledged fact that our purchases of condensers and objectives, both domestic and foreign, are incomparably greater than those of any other house in the business. Our orders for Bausch & Lomb objectives—their records will substantiate the statement—have reached 1,000 of a single style and focus, in one order, and orders for 100 to 300 of other styles have been common. We are exclusive American agents for the well known French Darrat objectives, celebrated for years among exhibitors everywhere.

5. **GENERAL SUPPLIES.**—Stereopticons, lime light burners, and miscellaneous supplies have been important items in our business for many years past.

6. **THE SQUARE DEAL.**—No customer of ours has ever had just cause of complaint because of unfair treatment.

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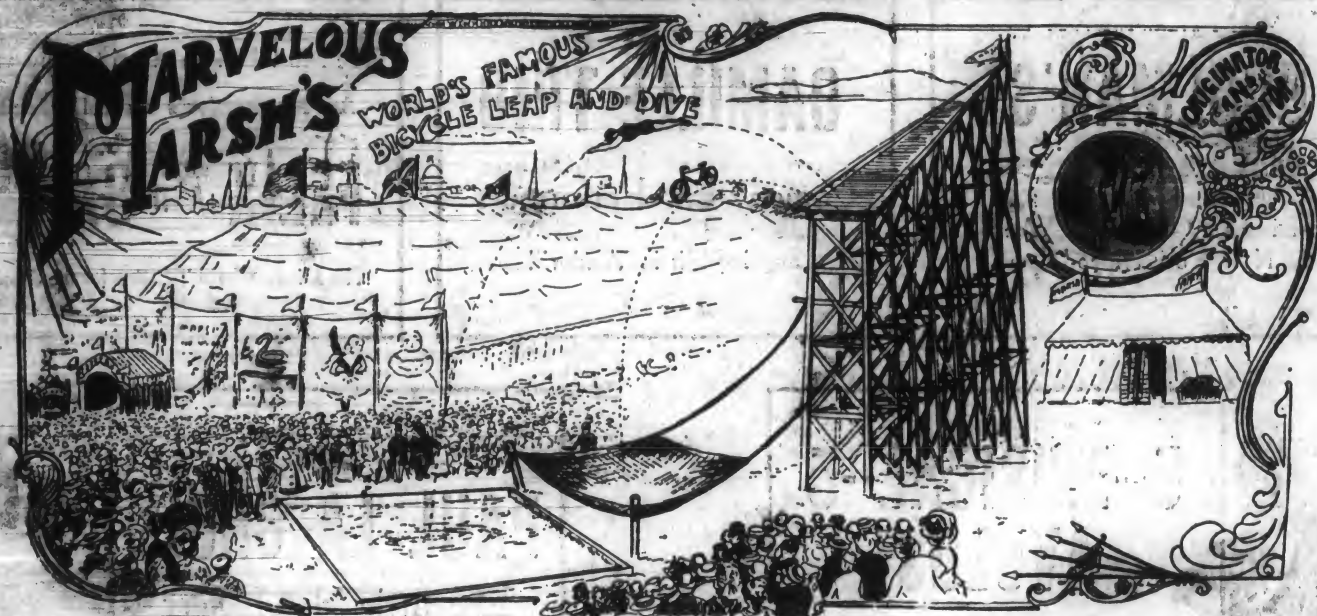
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